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NEW YORK, SATURDAY, MARCH 1, 1930

WHOLE NO. 2603



Harald Kreutzberg and Yvonne Georgi

Fourteen Recitals in New York This Season

Third American Tour 1930-1931



GRACE DIVINE,

mezzo-soprano of the Metropolitan Opera Company, who has been reengaged for the Bach Festival to be held at Bethlehem, Pa., on May 16 and 17. Miss Divine will be heard this year not only as soloist at the Friday concerts but also at the two sessions on Saturday afternoon when, as is the custom, the monumental Mass in B Minor will be sung. Among the recent engagements fulfilled by the soprano were a recital at the State Normal College, Lockhaven, Pa., February 7, and an appearance before the Musical Society of Jamaica, N. Y., February 20.



H. M. SHAPIRO,

eminent violin pedagogue, with studios in New York, who confines himself to teaching advanced students and public performers. Many former students of Mr. Shapiro are to be found on the concert stage and in the finest symphony orchestras in the country.



EDYTHE BROWNING,

soprano, who will give a recital at Town Hall on the afternoon of March 9. Miss Browning is under the exclusive management of Paul Berthoud.



THE STERNSCHE CONSERVATORIUM

of Berlin, Germany, one of the oldest and most generally recognized music schools of the old world. Ottilie Metzger, renowned contralto who is in this country teaching voice culture and giving concerts, is a prominent member of the staff of this institution. It is an interesting fact that Madame Metzger received her musical education at the Stern Conservatory, under the late Selma Nicklas-Kempner, and that now the contralto has been selected to succeed her former teacher to take charge of the voice department.



FRANK GITTELSON,

distinguished American violinist and member of the faculty of the Peabody Conservatory of Music, Baltimore, who is broadcasting a series of Sunday Morning Artist Recitals over W.B.A., assisted by George Bolek, pianist, also a member of the Peabody staff. These broadcasts, which are attracting wide attention, are on the air from 10:30 to 11 o'clock.



BERTY JENNY,

Swiss mezzo-soprano will be heard in recital in Town Hall on March 12. Her program will be one of especial interest to those who know music, as it is divided equally between compositions by the classic and the modern writers of lieder, the final group being made up of numbers by Arthur Honegger, with whom Miss Jenny toured last spring. This artist made her debut in opera in her home town, Basle, Switzerland. Almost immediately afterward she determined to become a lieder singer, as her chief musical interest lay in the interpretation of songs. This talent she has developed to a high degree, as is demonstrated by her choice of numbers for this recital. Her program will also include songs by Brahms, Wolf, Moussorgsky and Honegger.



MAE MACKIE,

who appeared with the Philadelphia Civic Opera Company in a performance of The Magic Flute on February 13. Linton Martin in the Philadelphia Inquirer singled out the contralto who was one of the cast for special mention, stating, "that good musicianship may be disclosed in incidental roles was evidenced in the work of Mae Mackie." (Photo by Kubey-Rembrandt).



MEMBERS OF THE ALETA DORE BALLET

who performed the Gavotte in the Tales of Hoffman at Town Hall, February 22, when the Charlotte Lund Opera Company produced one of its children's operas. The little dancer on the extreme left is Jane Loew, granddaughter of the late Marcus Loew and Jesse Lasky.



MARJORIE CANDEE,

soprano, who appeared as soloist with the Toronto Symphony Orchestra on February 23. Miss Candee's artistic singing brought her customary success.

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LOS ANGELES, CAL.—The MacDowell Club of Allied Arts gave a "Liebling" program in the Indian Room of the Ambassador Hotel, presenting only compositions of the pianist and composer, George Liebling, who is at present located in Los Angeles. The program was as follows, with the composer at the piano: cello—Lucifer's Dream, op. 74, and Marquise, op. 15, played by Ludwig Foerstel, European cellist, songs—Time Long Past, op. 38, and Land that I Love, op. 52, sung by Mary Jane Duncan, mezzo-soprano; Mutter Natur (Prayer), op. 61, and The Faded Garland, op. 40, sung by Ruby Ohman; Wenn auch der Frühling, op. 68, Goodbye, My Sweet, op. 46, Erik Bye, Darling Waltz, op. 19, The Lesson, op. 27, Rosemary Cameron; piano solos—La Cabana, op. 74, Toccata, op. 41, George Liebling; song—Lullaby, op. 61, Thou, op. 35, Mary Jane Duncan; cello—aria, op. 54, Tarantella, op. 54, Ludwig Foerstel; songs—Magic Voice, op. 90, Ruby Ohman; Serenade, op. 68, Erik Bye, Spanish Song, Bolero, op. 78, Spring in Manhattan, op. 94, Rosemary Cameron. Mrs. George Liebling made a little speech introducing the artists.

Beniamino Gigli appeared at the Philharmonic Auditorium recital under the L. E. Behmer management, before a sold out house. Few are gifted with this tenor's marvelous perfection of technic combined with his native artistry. His program of operatic arias and Italian folk songs aroused unbounded enthusiasm, and, as always, the genial singer was generous with encores. M'Appari from Martha by Flotow; La Donna e Mobile from Rigoletto; O Bei nidi d'amore, by Donaudy; Gigli's own words to Liszt's Liebestraum; The Dream by Grieg; and many others showed his art in all its phases, in which he was more than ably supported by his accompanist, Miguel Sandoval. He was assisted by Margaret Shotwell, pianist, whose solo work revealed natural talent.

Walter F. Skeele, dean of music at the University of Southern California, and Betty Bradfield gave a public organ recital at Bovard Auditorium.

The Glendale Symphony Orchestra under Modest Altschuler presented Moussorgsky's opera, Boris Godounoff, in concert form. The arrangement was made by Altschuler and

calls for several solos, which were taken by Frank Baken, basso, Ruby Ohman, contralto, and Lillian McNally, soprano. The work was most difficult but was skilfully presented. The second half of the program was Bruch's G minor concerto with Duci de Kerekjarto as soloist, and Ponchielli's Dance of the Hours.

The Olga Steeb Trio played at the Marlborough School for Girls, with school girls and several hundred guests making up the audience. Mozart's Trio in C major, three short piano numbers by Miss Steeb, three Bach sonatas, dances by Ilya Bronson, and a Gretchaninoff Trio comprised the program. David Crocov, violinist, is the third member of the trio, and is also of the first violin section of the orchestra.

B. L. H.
SAN FRANCISCO, CAL.—The third concert this season of the Abas String Quartet took place at the Community Playhouse. Nathan Abas, William Wolski, Romain Verney and Michel Penha repeated their success of previous concerts in a program composed of Brahms' Quartet in A minor, op. 51, No. 2, and Giuseppe San Martini's Concerto for string quartet. Nathan Abas and Penha with the assistance of Imre Weisshaus, young Hungarian composer-pianist, played the Pizetti Trio in A major, for violin, cello and piano.

Music lovers who attended the San Francisco Opera Company's performances of two or three seasons back wherein Beniamino Gigli appeared in the leading tenor roles, and recalled the thrill experienced through the beauty of his voice, the perfection of his vocal art and the sincerity and dramatic ardor of his acting, were on hand to give the famous artist a royal welcome when he appeared in recital as the sixth attraction in the Selby C. Oppenheimer Concert Series. Besides two groups of Italian classics and Neapolitan folk songs, Mr. Gigli rendered excerpts from the operas with which his name is so closely identified, and again he impressed his listeners through the glorious quality of his voice, his emotional temperament which enables him to interpret the various types of music from the gayest to the most tragic, and musicianship which has been polished to the highest degree. What is more, Gigli's personality is so charming and genial that he wins each member of his

audience before singing a single note. Few dramatic tenors of our day can approach Gigli's singing of M'Appari from Martha, Una Furtiva Lagrima from Donizetti's L'Elisir D'Amore, O Paradiso from Meyerbeer's L'Africaine, and the famous Vesti la Giubba from Pagliacci. Those who heard him interpret these arias upon this occasion experienced a genuine musical treat, one that they will talk about for days, weeks—yes, months. The tenor's excellent accompanist was Miguel Sandoval, and the assisting artist was Margaret Shotwell, pianist.

Hans Barth gave his unique recital at Scottish Rite Auditorium before a very large audience representative of San Francisco's musical colony. Mr. Barth played music written for a quarter-tone piano of his own design, classic works for piano, and older masterpieces on the harpsichord. He was presented here through the Alice Seckels management.

Rosalind Borowski, prominent pianist, teacher, and vocal coach, has announced the opening of a Berkeley studio besides the one maintained in San Francisco. Mme. Borowski settled in San Francisco several seasons ago, after, international musical activities that started in her native England.

Lynnwood Farnam, distinguished New York organist, was heard in a recital at the Calvary Presbyterian Church, recently.

The San Francisco Conservatory of Music has opened a piano school branch in Petaluma, to be directed by Irene Fryer. Very shortly, students of the Conservatory will join with the Petaluma pupils of Miss Fryer in a recital which will take place in the Petaluma High School.

Students of the Arillage Musical College gave the first of a series of public concerts at the college last week. The program was presented by Maria Fiallos, pianist, assisted by Rose Marie Aikens, cellist, and Helen Delaney, soprano. The numbers chosen for interpretation were representative of the very best in musical literature and the manner in which the students presented these selections manifested the excellent training they are receiving from the faculty members of the college.

C. H. A.

Mid-West Music and Expression Contest

Bethany College, located in Lindsborg, Kans., this year will again sponsor contests in piano, voice, violin, organ, brass, woodwind and expression. This contest is to be held in connection with Lindsborg's Forty-ninth Messiah Festival, to be held April 13-20. The prizes in each will be as follows: first, a \$100 tuition scholarship; second, a \$50 scholarship. Contestants will be grouped in two sections—those from cities having a population of over 4,000, in class A; those from smaller cities, in class B. Competitors in these contests will receive a free ticket to any Messiah concert.

Individual contests are open to those over fifteen and under twenty years of age. Any state may be represented. Bethany students and Lindsborg residents are excluded. Contestant furnishes accompanist. A local accompanist may be secured upon the payment of a fee of \$2. Selection of numbers is optional. One or more may be used and performance may be from score or memory. Length of numbers: voice, brass, woodwind, seven to ten minutes; all others eight to twelve minutes. An orchestra shall have not less than twelve pieces. A glee club shall have a membership of not less than twelve, and numbers must be in three or four part harmony. A preliminary contest will be held (on the same day) if necessary.

Chicago Civic Opera to Include Die Meistersinger in Repertory

Richard Wagner's Die Meistersinger will be added to the repertory of the Chicago Civic Opera Company early in the season of 1930-31, it has been officially announced.

A number of the roles have already been assigned. It is understood that among the additional German singers for next season will be two men of international reputation, to whom will be given the roles of Hans Sachs and Beckmesser. The addition of Die Meistersinger to the repertory of our Chicago company has long been awaited and will be looked forward to with interest.

Harrisburg's Festival May 8, 9 and 10

Three Days of Music in the William Penn Auditorium—Work of May
Festival Chorus Continued—Ward-Stephens, Conductor

Harrisburg, Pa., this year is again to have its Mozart Festival under the direction of Ward-Stephens. The time of this great musical event has been set for May 8, 9 and 10. There will be five concerts, two afternoons and three evenings, all at the William Penn Auditorium.

These Harrisburg musical treats were started in 1921 with the May Festival Chorus. Three years ago the name was changed to the Mozart Festival of Harrisburg, when Mozart's great C Minor Mass was given, and this mass is to be repeated each season as the major musical offering of the week. The event is thus associated directly with the annual Mozart Festival in Salzburg, Austria.

Ward-Stephens has attended the Salzburg Festivals as an honored guest and has brought back with him the spirit which inspires the musicians who direct and take part in the work there. He has also developed their culture and has placed his knowledge at the service of the Harrisburg chorus and the conduct of the Harrisburg Festival.

The great Mozart Mass which is the outstanding feature of these festivals, and must always remain so, owing to its unsurpassed magnificence, calls for a skill and technical equipment on the part of the chorus members, as well as the soloists and the orchestra players, of the first order. It is florid, coloratura music that holds such difficulties for all concerned as only thorough training can encompass. In performance it is thrilling, as only the greatest works of the great can be, and fortunate are those who have the privilege of hearing it. Still more fortunate are those who have the privilege of singing and playing it. And

greatest of all, surely, must be the delight of Ward-Stephens, who, as conductor, brings the whole thing into being and with his skill makes the soul of Mozart live again.

Other events of the festival will be an appearance of Georges Barrere as flutist and as conductor of the Barrere Little Symphony. Mr. Barrere is also getting together the Barrere Festival Orchestra, recruiting his musicians chiefly from members of the former New York Symphony Orchestra.

Among the soloists will be Paul Althouse, tenor, who will sing in the Mozart Mass and in Piené's Saint Francis of Assisi, as well as in other concerts of the festival season. Ethel Fox, who has been reengaged after her success in the festival last spring, will sing in the Mass and in The Children at Bethlehem, as well as in recital. Alice Mock, of the Chicago Civic Opera Company, will sing in the Mass and in Saint Francis. Frederic Baer, baritone, who is reengaged after his successes of two previous seasons in Harrisburg, will sing in the Mass, in Saint Francis, in The Children of Bethlehem and in recital. Helen Hartman, one of the members of the Festival Chorus, will take a contralto part in Saint Francis.

The events of the Festival are announced as follows: May 8 (evening), Mozart's C Minor Mass; May 9 (afternoon), Piené's The Children at Bethlehem; May 9 (evening), Barrere Festival Orchestra concert, short numbers by chorus, George Raudenbusch, violin soloist; May 10 (afternoon), artists' recital and concert by the Barrere Little Symphony; May 10 (evening), Piené's Saint Francis of Assisi, for chorus and orchestra, and in which, also, is a very large children's chorus.



PHYLLIS KRAUTER,

who has just completed a tour of the West and is now embarked on a Southern concert tour which covers fifteen large cities. Miss Krauter's accomplishments this season have been most striking. She was featured with triumph as soloist with three major symphony orchestras, the New York Philharmonic-Symphony, Artur Bodanzky conducting, at the Schubert Memorial concert; the St. Louis Symphony, under the baton of Senor Arbos, and the Minneapolis Symphony, under Henri Verbruggen, on the course of the Women's Music Club in Columbus. Following her Southern tour, the cellist will set forth on a tour of New England, and for next season her management announces a tour that will carry her from Coast to Coast.

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Frederick Schlieder writes on A CREATIVE BASIS OF MUSIC

Music has always held a commanding position in the social and religious life of all peoples. Whether in the pre-harmonic period, when the scale as a single tonal line afforded the only means of musical expression, or in the later harmonic period when the blend of related tones enriched the flow of melody, music has occupied a place of honor. With song and the sound of musical instruments the world has been made glad. Whether to heighten our joy or to lessen the strain of sorrow, music has been equally potent.

Music has been the companion of man from the time that he first uttered his desires by means of the human voice. For countless centuries, through periods of long development, music has never lost its grip upon the feeling or has man ceased to be a willing listener. From the savage to the civilized being, from every corner of the globe, music in some form issues forth. From childhood to old age music bores its way into the attention and weaves therein a texture of harmonic beauty.

Music long since would have ceased to charm, or to hold the attention, if the source of its expression were not based upon something substantial, something that was true, and if, on the other hand, such an indwelling truth were not, in equal measure, the source of its keen appreciation. If the development of music, century after century, if the growth of the musical consciousness evinced by the incontestable growth of musical appreciation were not the expression of truth unfolding itself, then music would have been cast aside as a worn-out toy the life of which historians would have deemed unworthy to record.

As opposite as they may seem, the development of music runs parallel to that of man's intellectual growth and achievements. The emotional out-pourings of man's subtle feelings issue from as true a source as that which prompts the verbal expression of thought. No one will question the driving force that causes man to seek mentally the true nature of things, the why and the how of the things that he sees and hears. Nor can one question the ardor that causes him to sense emotionally the true nature, or condition of being. Man may feel truth as well as think it. Thinking what is right is truth, a fact; feeling what is right is harmony, a state. Both truth and harmony mean one and the same thing.

The cause of the steady growth of music and its willing acceptance by all normal people is due to man's ability to feel truth, in which act, because of its just reaction, he senses a reasonable purpose for its continued expression. If man has lent a willing ear to the tonal charm of music throughout the centuries past, there will come a time when he will turn an attentive mind to the source of tonal charm the better to enrich his own musical experiences. It is often said that adding to one's knowledge concerning the basic principles from which this charm arises would diminish one's interest in music. I do not think that this is true. The study of one's native language from word spelling, through grammar and rhetoric does not diminish one's interest in speech, reading or the events of life. The deeper the knowledge of the truth, the right of things and persons, the greater is our reverence.

Humanity is passing through its musical play-ground experiences, as well as through a period of training mighty musical athletes. These are true to the nature of things. But the time has come wherein is seen a play of a higher order. Musical youth is beginning to question, to inquire into the nature of musical things. It is surely a convincing sign of musical growth, and it is because of this spirit of inquiry that is arising that an attempt is made to clarify the basic principles of music, and to draw the attention to the real things that make music what it is, and that will give to the mind a creative understanding of so subtle an expression, an expression that has developed in spite of no exact definition, or even a misconception of its laws.

The first and foremost question that arises is, What is music? In this day of musical activity the question seems indeed foolish. Of course everyone knows what music is—until the attempt is made to define it. In the face of the varied definitions given to music, ranging from the purely materialistic to the vague spiritual explanations, what in truth is music from a point of view wherein a reasonable development of the idea will lead to the practical understanding of the whole? Scientists, musicians, poets and philosophers have given us what to them seemed to be a conclusive definition. The scientist deals with the vibratory life of tones and their mathematical relationships one with the

other in terms or ratios; the musician busies himself with tonal relations in respect to harmonic consequences; the poet connects music with love and passion, while the philosopher reasons it into a place in the economy of life. Yet there remains an ardent desire for a definition capable of leading one to a fuller musical understanding, not only for the purpose of possessing such knowledge, but more especially to use in the task of exercising one's creative faculties.

In all of the explanations given to music, either one of the two essential aspects has been emphasized, that is, either the material or the more spiritual aspect. In this there is separation of what in practice is but one. Not until these two aspects of music are unified wherein one as *cause* and the other as *effect* is discerned, known, and sensed by a conscious being will an explanation be of sufficient scientific value to assist one in putting understanding to such practice as will make music a living expression rather than a dry bundle of tonal facts on the one hand, and a mystic imaginary on the other.

Music is not only an art, but a science as well. Taken as a science alone it is void of expression; taken as an art alone it is wanting in conscious direction. The former is confined to the act of thinking, or reasoning, of understanding the separate details of music, the latter to the contemplation of musical movement as a whole. Both are essential as day and night, as work and rest, but one has been too apt to keep

these two aspects apart due to a lack of an understanding of the dual operation of the intellect and the intuition in respect to music study and practice.

Music is built upon a science the exactitude of which is comparable only to that of mathematics. What a blow to what is called musical freedom! It is indeed difficult to associate the graceful movements of tones, the dynamic variations of a vital expression with the austerity of figures and their relationships. Figures but manifest order. The only alternative to this would be to assert that music is based upon no scientific foundation whatsoever. No one will agree to this statement. Still there is no middle ground. The trouble is that an art-work is so wonderfully put together that the law of relationships is hidden from view, the ordered measurements are submerged in the grandeur of the whole.

Someone has said that "Architecture is frozen music." Dissolve the wood, stone, brick and steel and you will have reduced the edifice to mathematical relationships of material substances conceived in the mind of the master builder. Mathematics is a principle of nature, and is the basis of all creation. It is truth expressed in figures. The arts but clothe mathematics in various kinds of textures, endow it with directive faculties, color it with soul experience, and present thereby a form so full of wonderment that the mind in contemplation fails to realize, or even refuses to admit the existence of a basic law operating in every part, and in every calculation. Mathematics is music with all the tone squeezed out.

Let the first contemplation of music be raised to the height wherein one may grasp the idea that the *Principle of Order* is in the invariable basis of the enduring charm and power of music, the graceful movements of the dance, the lasting beauty of poetry, the commanding grandeur of architecture, the majestic march of days, the exhilarating joy of the seasons and the inexplicable splendor of the heavens.

AUTHENTIC VOICE PRODUCTION

By W. Warren Shaw.

The particular mission of Authentic Voice Production, a new book by the voice teacher and author, W. Warren Shaw, which will appear March 1 from the Lippincott Publishing Co., is to strike at the root of the all-pervading vocal evil—Interference—and to intelligently control it. Interference, when uncontrolled, becomes a veritable monster in the pathway of struggling singers. Until its nature is understood, and adequate means for its removal applied, it will continue to run amuck as it always has, a mocking sprite, an intangible force, spreading devastation in the ranks of vocalists. From the beginning of the development of vocal art, pedagogues, sincere and earnest, have battled right royally for the betterment of vocal conditions; but they have struggled blindly against an unseen foe whose malevolent influence is constantly heard and felt, but not seen. An unseen foe is the most terrifying and demoralizing of all foes, because it strikes from ambush when least expected.

Interference is not, nor has it ever been, a respecter of persons. It attacks the intelligent as well as the non-thinking, known as the dumb; and its influence is heard among our most celebrated singers, and is ever present in the early efforts of beginners when they try to do something with the vocal mechanism. It constantly assails the very structural foundation of tone, the Vibrator, and takes particular delight in spiking the tonal superstructure, the Resonator. But the death-knell of this major enemy of vocalists is at hand. In the singing of the future we shall more and more appreciate the value of, and the absolute necessity for the removal of interference.

For more than a century the various phases of voice development with which we are all familiar and which are embodied in most of the prevailing systems of voice-culture, represent the development of those very muscles which should not be developed for use in singing, but which should be quiescent during tone-production. This is the underlying cause of faulty technique. Many and devious methods have thus unwittingly produced various degrees of well developed forms of Interference. This has come to pass chiefly because of the lack of knowledge concerning what constitutes this interference. It is now important to know that interference can be entirely removed, because the muscles which control interference are voluntary; they are directly under the will-power. We must understand at the very outset that interference necessarily and properly appears in what we now know as consonants. The vocal mechanism consists of a Vibrator and a Resonator, and is capable of producing sounds with or without interference, at will. Furthermore, we must know that every sound that comes from the human throat is either a tone, a noise, or a mixed sound, and the ear must be trained to know the difference.

It must be remembered, that vocal expression in all languages is actually benefited

by this same interference. It becomes then a matter of how to use interference and how to eliminate it as desired. The evil effects of Interference come when it is permitted to appear in the production of tone. As we can now see, it is normal in the pronunciation of words as applied to the consonants. This leads us to a realization of the great outstanding fact that we must actually disassociate vowels and consonants in the use of language, whether it be in speech or song but especially in song.

To achieve best results, radio singers and those who aspire to the Talkies should understand the matter of interference with both the Vibrator and the Resonator in order to best regulate the power, intensity and quality of tone, and to improve their diction.

Teachers of singing will find in this understanding, the answer to many perplexing questions in the training of voices, and will find a grateful relief from unnecessary labor in achieving results. Their efforts will be rewarded by rapid vocal improvement in their own voices as well as in the voices of their pupils which will probably far exceed their own expectations.

The correct understanding of the natural principles of voice production with reference to the elimination of interference will expedite the work of developing singers to an almost unbelievable extent. Improvement in quality, extension of range, and facility in vocal control are the immediate results which can be confidently expected.

It is axiomatic that all vocal theories which, when applied, do not practically produce good results, are manifestly worthless. We must consider that good results mean constantly increasing beauty and freedom of tone production, clarity of diction, the elimination of all strain and discomfort, and a constantly increasing facility as well as authority in singing.

Incidentally it may be timely to observe that among other false and misleading ideas which have been very generally disseminated by teachers is the idea that voice is breath converted into tone or resonating sound. This idea is purely fanciful and imaginative, and has no basis in point of fact.

Voice is Air-Waves and by no stretch of disciplined imagination can these air waves be conceived of as consisting of the very small quantity of breath which comes from the lungs in expiration. Physically, voice is composed of air which never occupied the lungs. . . . The sole function of the air current from the lungs so far as it has a relation to tone production, is to vibrate the cords which in turn starts the air waves which travel at the rate of 750 miles an hour without commotion, but which employ more air in construction than all the air taken into the lungs of any individual in a year's time. Hence the absurdity of such a concept. Many well meaning pedagogues with theories of their own, make extravagant statements which will not bear the light of

truth. As a rule they seem not to know the difference between Sympathetic Vibration and Resonance, and tell us that the entire bone structure of the head resonates. Needless to say that such statements should not be seriously considered. Such a phenomenon is known to well informed scientists as bone conduction. Bones do not resonate.

For the benefit of those who have swallowed false theories concerning resonance, it may be well to state that resonance is the reflection of air waves from the resonator which augments the tone produced by the Vibrator several hundred percent. There is no sympathetic vibration in tone production which affects the tone. Appearances and facts are two different things and should be clearly differentiated.

Clevelanders Welcome Return of Sokoloff

Orchestra Plays Tchaikowsky, Beethoven and Rabaud—Horowitz Scores as Soloist—Other Items

CLEVELAND, OHIO.—After an absence of several weeks, Nikolai Sokoloff returned to Cleveland and picked up the baton for the pair of concerts at Masonic Hall at which the Cleveland Orchestra presented Vladimir Horowitz, distinguished pianist, as soloist.

Mr. Horowitz played the Tchaikowsky B flat minor concerto, and the rest of the program consisted of Beethoven's Fifth Symphony and Rabaud's symphonic poem, La Procession Nocturne. Mr. Sokoloff was given a warm reception at this home-coming, and the soloist was applauded with great enthusiasm.

Michael Arenstein, second cellist of the Cleveland Orchestra, gave a program in the ballroom of Wade Park Manor before a delighted and appreciative audience of real music lovers. He played the Grieg Sonata in A minor, Saint-Saëns' Concerto in A minor, Berceuse by Cesar Cui, Scherzo by Klengel, and Popper's Polonaise de Concert. His accompaniments were expertly played by Carl Lamson.

Harry Cumpson, New York pianist, presented to Cleveland a new and decidedly modernistic work in the shape of a Sonata for Piano, by Roy Harris, at the Museum of Art. On the same program Quincy Porter's Second Sonata for Violin and Piano was played by Herman Rosen, violinist, with Arthur W. Quimby, curator of music at the Museum, at the piano. E. C.

Helen Keller "Sees" Argentina

Of the hundreds who sat entranced by the succeeding visions of loveliness which La Argentina presented in one of her recent performances at the Town Hall, none was more intent nor more fascinated than Helen Keller, that marvelous woman whose only contact with the sights and sounds of the living world is through her sensitive fingertips and the lightning-like messages of an interpreter's fingers in her hand.

Previous to the performance, a meeting was arranged between the dancer and Miss Keller. Accompanied by her interpreter, Miss Keller was ushered into the dancer's dressing-room, and led to where La Argentina sat before a mirror preparing her make-up for her first number, Goyescas.

She had not yet donned the powdered hair-dress, and her sleek black hair shone in the light. With one of her dazzling smiles, she clasped Miss Keller's outstretched hand, while the latter, who never in her life had heard the spoken word, articulated quite clearly La Argentina's name, then with deft fingertips stroked the dancer's glossy head, murmuring, "Oh, but you are beautiful!"

She was led to the row of costumes ranged in order for the various dances of that day's program. The white beffuffed one with the blue girdle which La Argentina wears in her Cielo de Cuba number, appealed particularly to Miss Keller. With a smile lighting her face, she turned toward the dancer.

"You must dance the blue Cuban sky for me," she said with careful precision.

One watched this extraordinary woman with growing wonder and humility. At last with a parting word of admiration for La Argentina's art, Miss Keller was led back to the auditorium, where she sat through the performance, her face alight with interest, as the interpreter's flashing fingers pictured to her the glowing colors and rhythmic beauties of each succeeding dance.

Mannes Concerts Begin

The second series of free symphony concerts for this season, to be given under the direction of David Mannes at the Metropolitan Museum of Art, will begin tonight and continue March 8, 15 and 22, these being Saturday evenings. Free lectures on the programs will be presented by Thomas Whitney Surette at 5:15 on the days of the concerts. The concerts have been made popular by Mr. Mannes, and have drawn greater and greater crowds every season since their beginning.

THROUGH THE EARS:

Teaching Music as a Language

By J. A. Harrison.

Most of what can be said about music concerns only the mechanics of it. Its spirit, or content, is untranslatable, and no first rate music critics now writing make any attempt to translate it. Hearers are sensitive to it, or not, as a well known modern poet and literary critic once remarked in a discussion about the unintelligibility of much modern poetry. The musician of today, like the poet, if he is a serious artist, writes to express himself, not others. Appreciation can only come from the listeners who are sensitive. A hundred years ago, it has been argued, the poet was the drumstick, the listener the drum—tight and resounding. Today the drum is slackened or punctured by motoring and the cinema, and however small a percentage of the people were seriously artistic in 1829, that percentage is less today. This may be a gloomy and untrue estimate, but the whole tendency of progress for the last fifty years at least, and particularly for the last twenty, has been for each individual to think more as a specialist in one subject or branch of a subject, and skim more lightly than ever over all else. It is the same tendency as is seen in knowledge of our country-side. The cheap motor car has given mere glances of big and distant roads to people who do not look at their own village and fields. The spread of the gramophone and wireless is working in the same way even amongst those who can like good music. They skim a hundred items where previously they learned ten. There was never more tasting and less digestion.

When an honors degree man, who used to sing in a choral society, likes jazz over his \$600 wireless set and switches off when classical music is played, one can argue that this country's teaching of music in schools is a failure. This man is not unmusical. He is sensitive to rhythm and tune, but confesses he does not intend to listen to good music because there is "too much to learn before you can like it." Admiration of good things certainly grows with the knowledge of them—in fact that is one of the best tests of their real greatness. But it is time music was taught as an every-day

subject, and not as an "extra" or only in special music schools. When graded as an "extra," little more than finger gymnastics is usually taught. Several terms of this desultory instruction would probably have had no effect in making the above named gentleman like Bach. Finger instruction tends to hold down mental appreciation to its own rate of progress, whereas there need not be the slightest connection between them. In fact, there is much to be said for helping a pupil to practice music that has taken his fancy but is well beyond his finger-skill. Incentive is half the struggle. Undoubtedly for the appreciation of music, instruction should proceed at the speed the brain allows, and for most people that means instruction through the ear, not the fingers or even the voice.

Very few people can conceive of music as a language. To give a "translation" into words of a picture is possible in a way. A translation of serious musical work is impossible. The best attempts, even of program music, have never been so close as to be convincing. The reason is that from babyhood onwards each of us is grafted into a mass of words and things and movements started by predecessors, and conditioned entirely by our material existence. At what age does one feel words to be inadequate for the expression of inner feelings? Probably the majority go through life without ever being free of these clumsy and stunted means of expression, or even feeling the need of any other language. The rest only achieve a few moments of freedom in which their ideas have nothing whatever to do with their material existence. Matthew Arnold admitted, for himself and other poets, what many less intellectual than he have deplored in themselves, when he said that any pleasure or pain expressed in words by a poet is weak compared with what he felt. There is need for a language that is not fastened by association to the physical world. In his book on Beethoven, J. W. N. Sullivan, who as a scientist may be assumed to have acquired the power of thinking clearly on both concrete and abstract subjects, argues

(convincingly to me) that for the description of soul states the language of words is poor, but the language of music very rich.

This wealth is not apparent to many because they have never been taught to use music, or at least to read it. There is no blame to them—no more than for not understanding poems in an unknown language. Because music has been termed international many think it should need no learning, and that what they cannot understand of it is nonsense. But the truth is that in music as in any other language there are a few giants, who have spoken great thoughts that strike responses in Russians, Italians and English (as Shakespeare and Dante and Goethe do, even in translation) and a host of workers in smaller ideas, very charming or arresting, but of more limited appeal. To the smaller minds that they affect, their appeal may be—probably is—much keener than that of the great workers. Their appeal is to something more local, but very close to the heart of the young listener, who may be only just beginning his real exploration of music, whatever his age in years. It is surely through this gate that young listeners should be led. A few years ago Mr. Rorke, then an Oxford student, published a short and very interesting book, *A Musical Pilgrim's Progress*, in which he confessed that his first discovery of the charm of Chopin's early *E flat Nocturne* led from one thing to another and finally to Beethoven's last quartets. In his recent *Listener's History of Music*, P. A. Scholes points to the same path. The second volume should be read first by the amateur who wants to know what music is about, but whose stumbling block is its untranslatability into words.

The romantic period of the nineteenth century is the entrance to the new land, fully as much by its songs as its instrumental works. From it one can work backward to music that now seems too coldly formal, and forward to modern music that many condemn for being too discordant. The modern trick of putting words, however stupid, to a jazz tune, is an astute move by the publishers. It increases the appeal to the mob, and only nauseates the few who dislike the vague vulgarity of the tune less than the definite vulgarity of the words.

The nineteenth century was the period when music, for some, was diluted by letters, for others—fertilized. It was the time when the song became more than notes with any odd words added. There was a fine balance begun between the two, and though musicians had always been human beings,

they suddenly seemed to admit more freely to themselves that there was much beauty in the countryside, in other men and women, and human feelings. The poets who wrote of these things—many of them not too well—found their work taken up by composers of a calibre such work had rarely known before. The movement was almost entirely German and Austrian, but it has coloured music in every other European country. Music has had a large following, because it appealed to the emotion more than to intellect but still to both, and based its appeal on words and pictures as well as music. The danger was that certain musical figures should degenerate into labels for certain objects or feelings, and that sentiment should be overdone. Continual occupation with natural beauty alone, with complete disregard of what surrounds it in all our lives, can cause sloppy degeneration of the artist. But the ordinary working man or woman, whose day is spent among looms or typewriters, wants his half hour of music out of the twenty-four to be about some clear-cut emotion—of love or fighting or drinking, or just contemplative of some beauty. Whether song or instrumental, it must be tuneful. The ordinary pilgrim can scarcely make a better start than with Schubert and Schumann and Chopin. The first choices will be the sweeter parts. The pilgrim's musical taste may easily be no better educated than the palate of the young schoolboy left alone in a café with five dollars to spend. Sooner or later the solid parts of these composers will have their turn, and the young traveller will find that even in Schubert's few short years, growth, as with his modest self, never ceased.

The object of this kind of introduction to music, perhaps more effective if never pointed out to the listener, is to conquer the fear of feeling "at sea with a vague emotion." The music may arouse a feeling that is vague only in the sense that it will not fit easily and exactly into words. Why should it? Who ordained that words should dominate all communication? It is the old trouble of teachers of mathematics. Arithmetic has to be used as a bridge to algebra. Brains capable of putting together three apples and two chairs cannot grasp $3a$ plus $2b$. They can multiply 3 by 2 , but ab baffles them because it is vague. A simple example in arithmetic has been the key to understanding many an equation. Geometry is even vaguer to some learners, but a sense of form, though inadmissible mathematically,

(Continued on page 41)

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Rochester Philharmonic Season Closes

Every Concert But One Conducted by Eugene Goossens—Gigli, Giannini and Schipa Among the Attractions

ROCHESTER, N. Y.—The season of the Rochester Philharmonic Orchestra, conducted by Eugene Goossens, has come to its end after an interesting variety of programs that have helped to extend the prestige of both orchestra and conductor. Nine matinee concerts were given and two evening concerts. Mr. Goossens conducted every concert, with one exception, when he was called to Boston for a guest engagement with the Boston Symphony, and Guy Fraser Harrison, assistant conductor of the Rochester Philharmonic, conducted in his stead.

At the final matinee concert, Gustave Tintot, well known violinist of the Eastman School of Music faculty, was the soloist, playing the concerto in D major of Mozart. At this concert Mr. Goossens conducted a first performance in America of his own lyric poem for violin and orchestra, with Mr. Tintot playing the solo part. Mr. Goossens composed this work about ten years ago, and it has been well received abroad. The Rochester audience was equally delighted and composer and soloist shared in the applause. The work is a simple melody, ornamented in modern style and rich in the imaginative quality that distinguishes all of Mr. Goossens' music.

In the matinee season Mr. Goossens introduced much new music to Rochester audiences. This included the Stenka Rasine, tone poem of Glazounoff; the intriguing new Bolero of Ravel, which he played at two concerts following a successful performance in Detroit; Green Bushes, a new passacaglia, by Percy Grainger; The Pageant of P. T. Barnum, Douglas Moore's rollicking work; the first symphony of Sibelius, and the ballet music from his own new opera, Judith.

At the concert conducted by Mr. Harrison, a first Rochester performance was given of George Gershwin's An American in Paris, and on the same occasion, Dr. Howard Hanson, director of the Eastman School of Music, conducted a performance of his own Nordic Symphony, which has been widely heard around the country.

The two evening Philharmonic concerts were included in the regular list of Eastman Concerts in the Eastman Theater. At the first concert the soloist was Felix Salmond, English cellist, who played the Schelomo, Hebrew rhapsody of Ernest Bloch. Liszt's great Faust Symphony, for chorus and orchestra, was on the same program. The soloist at the second evening concert was Paul Kochanski, distinguished Polish violinist, who played the Brahms concerto with orchestra.

Attendance at the Philharmonic concerts was gratifying, notwithstanding the competition provided by the Rochester Civic Orchestra, which plays every Sunday afternoon in a local high school and on Tuesdays for the benefit of public school pupils. Much of the success of the Philharmonic season is credited to a group of two hundred Rochester women who conducted a ticket-selling campaign before the season opened, and supported the concerts as the season progressed.

Mr. Goossens is virtually through for this season in Rochester, except for an occasional concert with the Civic Orchestra, of which he is director. He has a number of

important engagements in other cities before sailing for England, including a season of five weeks with the St. Louis Orchestra.

Rochester's season of Eastman Concerts is nearing its close, with Jascha Heifetz and Rosa Ponselle as the two final attractions yet to come.

Beniamino Gigli came with a generous program of songs and operatic numbers, to which he added many favorite arias. Sigrid Olegin, Swedish contralto, sang a program the following week that brought regrets because of its brevity. Mme. Olegin appeared in only three groups, all short.

Paul Kochanski, as soloist with the Rochester Philharmonic Orchestra, won his usual success, playing the Brahms concerto and a solo group with masterly skill and intellectual breadth. Tito Schipa, lyric tenor of the Chicago Opera, and Dusolina Giannini, American dramatic soprano, added to the season's interest.

A first performance of a short cantata, The Raising of Lazarus, by Bernard Rogers, was given by the Eastman School of Music chorus and orchestra, Dr. Howard Hanson conducting, in Kilbourn Hall. The text of the cantata, in the form of poetic narrative into which literal quotations of Scripture are introduced, was written by Lillian Rogers, wife of the composer. The solo voices are soprano (Mary), contralto (Martha), and tenor (the Narrator), and the soloists were Virginia Straub, Marie Keber Burbank and Harold Jones. Besides the cantata, the orchestra played under the direction of Samuel Belov, and Anthony Donato, a student violinist, played two movements from the Mendelssohn concerto. Mr. Rogers, in the audience, was called to his feet by the applause that followed his cantata.

H. W. S.

James La Magna Successful as Recitalist and Teacher

James La Magna, young violinist and teacher, has established himself as director of one of the leading music schools in Brooklyn, N. Y. Mr. La Magna, who has been heard in several series of concerts



JAMES LA MAGNA

throughout the east, is now devoting considerable time to his teaching activities with the result that he is building up one of the outstanding musical institutions in the borough of Brooklyn. Several of his artist-pupils have given individual recitals at the Brooklyn Academy of Music and received excellent notices from the press.

Mr. La Magna is a product of Prof. Leo Portnoff, with whom he studied for over five years, and he attributes his success to the unusual Portnoff method, which is published both here and abroad and has aided many violin students in perfecting their art. Prof. Portnoff will present Mr. La Magna at the Brooklyn Academy of Music on March 16.

Harrison Scores at Bryn Mawr

Beatrice Harrison, English cellist, scored success at Bryn Mawr College on February 5, when she appeared in the fourth of the series of concerts being sponsored by the department of that college.

Miss Harrison was accompanied at the piano by Horace Alwyne, head of the college's music department. In writing of the concert, the critic of the Philadelphia Ledger said: "The Brahms sonata in E minor was superbly performed, the artists blending the tone of the instruments perfectly and showing a careful working out of details."

Miss Harrison will be heard in several more engagements before she departs for England some time next month to fulfill a concert tour abroad.

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Boston Herald.

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A DISAPPEARING MUSIC

By Clarence Lucas

When Edna Thomas recently appeared in the Thurber Memorial Hall, in connection with the American Church of Paris, and gave one of her informal lecture-recitals of negro music I recognized as never before the high musical importance of this artist's work. She has made this fast disappearing music her life study. The generation of slaves has passed away, and the children of the slaves have become old, if they are still alive. Not only is the source of this music gone, but the tradition of it is disappearing. The music was composed, improvised, developed, elaborated, by ignorant and highly emotional slaves. When slavery was abolished the principal spur to the negro's emotionalism was removed. He had to shift for himself and face the stern realities of personal responsibilities. He had to go to school and mingle with the outside world, which he had never met on the old plantation of his master. He invented no more music, for his emotional nature was less free to express itself. All he could do was to derive what comfort he could from the old songs. But he became aged in the course of time, and the traditional interpretation of plantation music was passed on to the children who had never known slavery. And these children have passed on the traditions to children who know nothing whatever about the conditions in which the music was produced.

The modern negro singer who goes into the world to sing spirituals has been trained at a conservatory. He studies languages and sings Schubert, Schumann, and Brahms in German. He sings Pergolesi, Mozart, and Verdi in Italian. He may even try Duparc, Fauré, and Debussy in French. In a word, he does his best to show that he is just as fine an artist as his white competitor, and he usually avoids as much as possible the uncouth and uncultured manner of the lowly singers who produced the spirituals in their days of bondage.

I once asked a very well-known negro singer why he made his spirituals so refined and like the songs at an English ballad concert. He at once replied: "Mr. Lucas, I'm ashamed to sing like a slave negro. Education and culture are so new and precious to me and my people that we do not like to think of the conditions we have so recently left. You cannot understand this feeling, because all your ancestors have been educated gentlemen."

Negro music is also losing its true character in the accompaniments which some of the conservatory-trained negro composers are writing. I sometimes hear Deep River, Go Down Moses, Lonesome Valley, I've Been in the Storm So Long, and other typical negro melodies artistically ruined by piano accompaniments which are utterly foreign to the spirit of the melody.—accompaniments which have been inspired by Wagner, Grieg, Tchaikowsky, Brahms and other composers who make the spirituals sound well

to cultured negroes, perhaps, but who clash abominably with the nature of the original negro melodies.

The work of Edna Thomas, the "Lady from Louisiana," is to preserve and make known as far as possible the real spirit of negro music and its traditional manner of performance. That is why I commend her art; for the real negro music is fast disappearing from the world. Such things have happened before. We know next to nothing—and probably always will know next to nothing—about the music of the ancient Greeks, in spite of their magnificent literature and unrivaled art. Is this peculiar and highly characteristic music of the American negro slave to vanish amid the commotion of our times and the extraordinary expansion of mechanical musical instruments of today?

Skilton Pupil in Successful Organ Recital

Marian McNabb, pupil of Charles Sanford Skilton, American composer, and professor

phy. In the organ department Mr. Skilton is assisted by Laurel E. Anderson, associate professor of organ, a pupil of Bonnet and for three years organist at the American Church in Paris, and Lee S. Greene, instructor, a former pupil and graduate of both piano and organ departments.

Anent the Thuel Burnham Summer Music Colony

Thuel Burnham, distinguished pianist, has just issued a prospectus for the second season of the Thuel Burnham Summer Music Colony at Vineyard Haven, Martha's Vineyard, Mass. Mr. Burnham has had his summer home in "Vineyard Heaven" (as someone has aptly called it) since his return to the United States in 1914, but it was not until last year that he also moved his summer teaching activities there. The plan proved an immediate success. Pupils who suffered from New York's oppressive heat, as well as members of the Burnham New York summer class, found work a relaxation and joy in the sea-washed, pine-scented, ever-cool atmosphere of this enchanting island.

Last summer Mr. Burnham leased a villa for the girls, near one of the best hotels on

Martha's Vineyard and to neighboring islands, tennis, golf and hiking.

Mr. Burnham is offering a certificate of accomplishment and fitness this summer on the order of a diploma or degree, but which he believes will be of considerably more significance. The recipients will not be judged purely by ground covered and examinations passed, that formula, according to Mr. Burnham, having placed thousands of utterly incapable teachers in responsible positions today, but they will be chosen because of musical understanding, ability for passing their ideas intelligently to others, by demonstration and speech; in other words, according to their musical and personal value to an institution or private clientele.

The summer course begins July 1 and ends the middle of August. Many pupils have already signed up, and Mr. Burnham reports that applications are numerous, both for work with him and with Russell Wragg, his preparatory-assistant, a pianist and composer of considerable note, who will also conduct classes at the Thuel Burnham Summer Music Colony. K.

Harold Land in Demand

Harold Land, baritone, recently fulfilled his third re-engagement at the Bergen Reformed Church, Jamaica, L. I., when he sang two solos from Handel's Messiah, Noel (Del Riego) and All Is Well (composed sixty years ago by his great uncle, the late James Tong, of Earlsheaton, Dewsbury, Yorkshire, England.)

Mr. Land has sung extensively in England, and two years ago, when he was singing at St. Peter's Church, at fashionable Harrogate, where the well known Dr. Naylor is organist, the choir and congregation were so delighted with his voice, artistry and personality that they elected him an honorary member of the choir—a signal honor, especially in conservative England.

Recently, after the baritone had taken his accustomed place in the choir of St. Thomas' Church, he noticed during the hymns a beautiful baritone voice coming from back of the choir. He noticed a man standing there and jokingly remarked to the singer beside him, "Tell that fellow to put on his vestments and get in the choir." In a few minutes, much to Mr. Land's surprise, the owner of the voice stepped forward and handed him a note which read as follows: "I have just come over from England where I was a member of Durham Cathedral Choir. I lived for some time at Earlsheaton, Dewsbury, Yorkshire. If you happen to be Harold Land you will know all about Earlsheaton."

The baritone leaned forward and asked the gentleman to meet him after the service. He did so and was entertained at luncheon by Mr. Land, who informed him that the very night before, he slept under fine red blankets that had been manufactured in Dewsbury thirty-five years ago by his family and are just as good today as the day they were made. Mr. Land's father was born in Dewsbury, and the family have been manufacturers there for many generations.

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of organ at the University of Kansas, gave her senior recital on the four-manual Austin organ at the University Auditorium at Lawrence, Kans., last month, playing the Bach Toccata in F major, Marche Champetre by Boex, The Infant Jesus by Yon, Skilton's American Indian Fantasia, and Reginald Steggall's Concertstueck in C minor. Alternating numbers were given by Charles Sager, a senior of the voice department. The Steggall number was accompanied by the University Symphony Orchestra of fifty pieces, conducted by Karl Kuersteiner of the violin department.

Organ students of especial ability at the University of Kansas may play with orchestra in their final recital. In former years the Rheinberger concerto in F major has been presented in this way by Jessie Holcomb, the Boellman Fantasia Dialogue by Ruth Ellis, and the Guilmant Organ Symphony by Helen Pendleton and Meta Mur-

the island, where they took their meals. This year, however, he has leased a fascinating old inn, famous for its cuisine, spacious and shaded lawns, etc. The inn faces the waters of Vineyard Haven, and from the windows of their rooms the girls will be able to see yachts and many sailboats skimming the water. There are various pleasant pastimes with which the students can fill their leisure hours, such as daily bathing at the Vineyard Haven beach, weekly picnics at other beaches, dances and numerous social affairs at the dormitories and nearby villas. Motoring can be enjoyed in Mr. Burnham's Cadillac roadster, and trips also can be made in the cars of his friends to the points of historic and scenic interest. Programs will be given by the artist-pupils, and there also will be recitals by Mr. Burnham and other musical celebrities at the Concert Bungalow. Mention should be made, too, of the weekly yacht races, the boat trips around

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The Elsa of the opera was Marianne Gonitch, a young Polish soprano. Miss Gonitch showed a voice of excellent quality and sang with perfect intonation. In her stage presence and characterization she surpassed all Elsas who have taken the part here for years. The acting could not have been better.

—Philadelphia Public Ledger.

There was much inordinate interest in that the notices published long before the presentation hardly came up to the description of the lissome sweetness and beauty of Marianne Gonitch. She appeared a little timid in the first act, but from then on she gave full swing to her vocal ability. She displayed a trueness of pitch and qualities of coloring. The Traum music was excellently sung and her vocalism in the Bridal Chamber Scene was appreciable.

—Philadelphia Evening Star.

There was special interest of novelty in the American debut of a Polish soprano, Marianne Gonitch, of such personable appearance that she made one of the most attractive Elsas Philadelphia has ever seen. Her voice proved to be exceptionally light in texture and her acting happily matched her visual allure.

—Philadelphia Inquirer.

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GIACOMO LAURI-VOLPI GOES TO EUROPE IN A BLAZE OF GLORY

Extraordinary Itinerary Booked for Him—Tenor Expresses His Happiness Over His Unusual Successes.

When Giacomo Lauri-Volpi sailed for Italy a few weeks ago it was not on a vacation. Having just concluded his season

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at the Metropolitan, it was his turn, according to Mussolini's desire, to participate in the operatic season in Italy. So the tenor began his trip with the following itinerary already arranged: appearances in *Trovatore* and *Rigoletto* at the San Carlo of Naples; appearances in the same operas at the Royal Theatre of Rome; performances of these same operas at La Scala, and the unique experience of participating in the revival of Rossini's *William Tell* at La Scala. This revival is taking place in celebration of the centenary of Rossini's death. This opera

the tenor has learned according to the suggestions of Toscanini. In mentioning Toscanini it must be remembered that it was that great maestro who personally chose Lauri-Volpi to go on a tour of Germany last year with the Scala Opera Company. The tenor felt especially pleased that he should be the one chosen to sing in the Rossini revival since the work had not been given at that opera house since the days of the great Tamagno.

Following his operatic work in Italy, twenty concerts will be sung outside of his native land, covering Germany, Austria, Hungary and France. Just prior to returning to America in October another concert tour will have been completed.

"And to accomplish all this," the tenor told the writer, "I had to forego the pleasure of singing at the Colon in Buenos Aires, where I had been persistently asked to go for performances in the early fall."

"All of this demand reflects greatly to your glory," the writer mused, and the tenor very frankly admitted that his popularity afforded him genuine satisfaction. After all, this is not to be surprised at since personal satisfaction is the motivating factor behind all attempts at success.

"I am proud to say," continued Lauri-Volpi, "that the Italian tenor is in great demand; that is, the tenor of the true Verdian style. This is so because he is a difficult creature to find. The general impression among Americans is that the tenor comes to this country because America pays well. I admit that America is generous with her favorites, but America also needs the Italian tenor. Is there any other tenor besides the Italian who can sing a repertoire which includes *Norma* and *William Tell*, *Rigoletto* and *Trovatore*, *Pagliacci* and *Bohème*, *The Barber of Seville* and *Luisa Miller*? I mention these works in this particular order because they are the antitheses of each other, what I would call a 'complete contrast.' In fact they demand agility, lyricism, the dramatic, the heroic, color, passion, humor—all the fundamental emotions."

To prove his contention that if a tenor is really a good one America needs him, and that Europe is also willing to pay him high fees, the tenor showed the writer radio-grams which engaged him for his present European tournee at the rate of \$3,500 a performance. And speaking of figures it might be well to state at this time that, when this artist sang in California at the beginning of this season, he made the box office receipt record of the ten years in which opera has been flourishing on the Coast—and that was in *Trovatore* and *Pag-*



GIACOMO LAURI-VOLPI
as the Revolutionary poet, Andrea
Chenier.

liacci when the receipts mounted to \$22,800.

Giacomo Lauri-Volpi is now in the tenth year of his career, and the seventh at the Metropolitan Opera House. Being a native of Rome in his youth he attended some of the most important Italian colleges and later took up the study of law. Came the war and the young student answered the nation's call and became an officer of infantry. It was during the days of hardship that he discovered he had a voice. When the struggle was over he placed himself in the hands of Toto Cotogni to develop this voice while still continuing the study of law. He was then admitted to the bar, but the call of music was too strong. In 1920 the young tenor made his debut at Viterbo and a few months later had his first big appearance in Massenet's *Manon* at the Costanzi in Rome. In January, 1923, he was heard for the first time in the confines of the Metropolitan Opera House, in *Rigoletto*. From then it has been a process of continued successes. At the time that he was first heard in Italy the general opinion was "that the like of him had not been heard since the days of Gayarre and Massini," a tribute not easily attainable.

Remembering that Lauri-Volpi had made mention of the "Verdian style," the writer was curious to learn the tenor's exact definition of it. He was very careful to explain that Verdi makes many demands on the voice; he spares it nothing, and that to sing Verdi well means the possession of a very rounded form of singing and a completeness of all vocal registers.

"In that case we can classify you as a 'Verdian tenor,'" the writer presumed, and the tenor smiled and said that he was proud to say that he had accomplished his achievements by hard study and determination.

With no false modesty the tenor told the writer that his success this season in *Luisa Miller* had been a source of great joy to him, and just as this story is being written comes word from Naples of the tenor's unusual experience on his trip. It seems that the passengers on board ship who heard him sing at the Captain's request, became so enthusiastic over his singing that they insisted that he give a performance of *Trovatore* at the San Carlo in Naples before proceeding to La Scala.

Were Lauri-Volpi here to tell about it one could imagine him saying: "I am very proud and very happy at being loved and accepted by all publics, and the greater the tributes I receive the more am I inspired to accomplish better things."

Certain it is that the tenor is loved by his American public, and so popular has he become here that whenever he appears on the stage of the Metropolitan Opera House shouts of "bravo, bravo," accompany him throughout his entire performance.

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Frieda Klink Back From Successes Abroad

Frieda Klink arrived in New York recently, following a number of years' stay abroad, during which she built up an enviable reputation in Germany. Miss Klink sailed for Europe in October, 1923, having previously given very successful concerts here and on tour with Walter Damrosch. On reaching Europe she went to Nice for some work with the late Jean de Reszke, through being an Oscar Seagle pupil. Later she moved on to Vienna and studied with Weingartner, also singing concerts in Budapest, Vienna, Prague and Berlin.

Next she decided to try Munich and was immediately engaged to sing two Bach and two Handel oratorios. Returning to Vienna she was heard again with success, earning particular favor in the Bach Christmas Oratorio. She also made several radio appearances.

A year of that time was spent working under Bahr-Mildenburg in Munich for whom she has the highest respect. She was then engaged as leading contralto by the Magdeburg Opera, making her debut as Amneris



FRIEDA KLINK
as Carmen.

in Aida. Here she fulfilled sixty performances, including the Wagnerian and Italian repertory. Next the Opera at Nuremberg engaged her, after which she went to Vienna again for other appearances.

Miss Klink fulfilled additional Berlin engagements, and visited Graz, Austria, where she sang until May of this year. On November 29 last she gave a splendid concert at Bechstein Saal, Berlin, when the critics commented highly on her voice and art.

Miss Klink by that time decided a visit home was in order and so booked passage on the S. S. St. Louis. Her plans here are, as yet, rather indefinite, but will be announced shortly.

Debussy Club Musicale

Hermine Hudon, soprano, and Grace Castagnetta, pianist, with Jirina Braunova, accompanist, shared the February 14 program of the Debussy Club, of which Mme. Hudon is president, at Pythian Temple, New York. Mme. Hudon has a high soprano voice and a large repertory of songs, her three separate appearances embracing songs and arias chiefly by modern French composers, including Debussy's *Voices of Spring*; she sang sympathetically and with variety of expression, and was warmly applauded. Of Miss Castagnetta one can say only good things, for she is an earnest, ambitious young player. She was heard in works by Franck, Debussy and other French composers; she had to give encores. Hilda Schwarz played obligato violin and Miss Braunova furnished capable accompaniments. There was a large attendance, and the affair was under the distinguished patronage of Mons. Mon-gendre, consul general of France.

Spalding "One of the Select Few"

Albert Spalding recently played at the Bayerischer Hof, Munich, when his program included works by Vitali and Bach, the latter being the *Sarabande* and *Gigue* for violin alone from the *Sonata in A Major*; Lalo's *Symphonie Espagnole*; pieces by Sarasate, Boulanger and Paganini, and Spalding's own arrangement of the *Sevilliana* by Albeniz. His accompanist was André Benoist.

The Muenchner Zeitung wrote of this recital, after giving the program and other details: "Albert Spalding offered once again convincing proof of the fact that he is one of the select few among masters of violin playing. He is as notable for his sensitive and magnetic musicianship as he is for his dazzling virtuosity and his mature art. Thus he played everything in a manner that aroused his audience to the height of stormy enthusiasm."

EDWARD JOHNSON

"Sang with magnificent poetry"

"The best Pelleas this town has known"

"He is the ideal of the composer"



W. J. Henderson, N. Y. Sun:

"Mr. Johnson has the honor of delivering the text in a most aristocratic French. Mr. Johnson, who had sung *Sadko* the previous night, was in excellent condition, and his *Pelleas* had every whit of its accustomed art. It is the best *Pelleas* this town has known, despite the fact that Perrier himself sang it here."

N. Y. Herald Tribune:

"As *Pelleas*, Mr. Johnson, in excellent voice, seemed more than usually successful. Romantic in aspect, his every move seemed dictated by the exigencies of the musical situation."

Grena Bennett, N. Y. American:

"Edward Johnson, as *Pelleas*, was excellent. His emotion was convincingly restrained and as convincingly expressed. He sang with refinement of tone colored with passion, and with musicianship that proved the understanding of effect gained with facility."

Olin Downes, N. Y. Times:

"Mr. Johnson sang with fine production, and came nearest to the composer's intention."

Oscar Thompson, N. Y. Post:

"Edward Johnson today finds in *Pelleas* his most successful role."

N. Y. Journal of Commerce:

"Edward Johnson embodied the perfect lover and sang with magnificent poetry."

Charles D. Isaacson, N. Y. Telegraph:

"To be sure, the only *Pelleas* seemingly in America is Edward Johnson, who, having sung *Sadko* on Wednesday, without respite turned to Debussy Thursday. He is the ideal of the composer; he is a perfect example of perfect diction; his French is beyond criticism. His ability to adhere strictly and miraculously to the difficult melodic line of the score is superior to that of any other singer in the company."

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—*New York Times, Feb. 15, 1930 (First Recital)*

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—*New York Sun, Feb. 18 1930 (Second Recital)*

This fine band of musicians . . . played . . . with their wonted skill and expression. They fully maintained their high standard and were applauded heartily for their delightful work.

—*New York Post, Feb. 18, 1930*

The series by the Toronto musicians during their visit in New York this season has brought variety into the chamber music concert field. The players have presented with intelligence, an admirable list of works, old and modern, and their performances have been heard by warmly applauding audiences.

—*New York Sun, Feb. 22, 1930 (Third Recital)*

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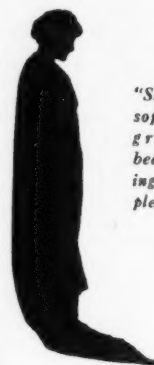
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Ruth Page Sails for Moscow First American Artist to Be Guest of Soviet Government

As the first American artist to receive an official invitation from an agency of the Soviet Government since the Russian Revolution in 1917, Ruth Page, dancer of the Ravinia Opera Company and guest soloist at the Metropolitan, is to sail March 1 on the S.S. Aquitania for Moscow, where she will give a series of concerts as the guest of the Sophil Society, formerly the Philharmonic Orchestra of Moscow, now under the direction of M. Lunacharsky, Minister of Education. Miss Page's invitation is for six concerts of American Dances. She will perform her ballets, *The Flapper* and *The Quarterback*, a characterization of American college youth, to music written especially for her by Clarence Loomis, American composer; *Sun Worshippers*, drawn from Coney Island and from Oak Street Beach, Chicago, also to music by Mr. Loomis; *Barnum and Bailey*, an American tight rope dancer under the "big top"; *Blues*, an interpretation of Gershwin's American jazz, and *Scaffolding*, the American skyscraper in terms of the classic ballet. Unlike the modern German dancers who seek to interpret music in the abstract, Miss Page draws both her inspiration and materials from concrete aspects of contemporary American life.

As one of the foremost exponents of American art to foreign countries, Miss Page has been accorded wide recognition by foreign nations. She recently returned from a world tour, which included thirty performances as part of the ceremonies attendant upon the enthronement of the Japanese Emperor Hirohito in Tokyo, at which she was the only artist to represent the western world of Europe and America. She has danced at Varadis Palace in Bangkok before the Prince of Siam; before Her Majesty, Queen Marie of Roumania, and before the Crown Princes of Sweden and Greece. She also is said to be the only American to have appeared with the Russian ballet of Serge Diaghileff, and was premiere danseuse at the Municipal Opera of Buenos Aires in the gala performances for the Prince of Wales. In the United States, in addition to the Ravinia and Metropolitan operas, Miss Page has appeared with the Chicago Opera, notably as the Infanta in *The Birthday of the Infanta*, an opera ballet by John Alden Carpenter and has given concert tours throughout this country.

Miss Page received her early training from Russian dancers, notably Anna Pavlova and Adolph Bolm, although she has never before been to Russia. She speaks Russian fluently, however, having learned the language while on tour with Mme. Pavlova in South and Central America and Mexico. Miss Page's costumes were designed by Nicholas Remisoff, Russian painter and designer of the *Chauve Souris*, now an Amer-



"She has a lyric soprano voice of great natural beauty. Her singing is musical and pleasing."

The Boston Globe said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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ican citizen. The dancer will be accompanied on her voyage by two personal maids. She will travel via Paris, Berlin and Warsaw.

March Musicales at Chalfonte-Haddon Hall

Under the direction of Jules Falk, a series of concerts will be given on the five Saturday evenings of March in the Vernon Room of the Chalfonte-Haddon Hall in Atlantic City. On March 1, Dusolina Giannini, soprano; Horace Britt, cellist; and Nelson Eddy, baritone, will appear. On March 8, Guy Maier and Lee Pattison and Nanette Guilford will participate. On March 15 Marguerite D'Alvarez, contralto, Louis Graveure, tenor, and Charles Naegle, pianist, are scheduled. On March 22 Josephine Lucchese, coloratura soprano; Marcel Grandjany, harpist, and Rene Le Roy, flutist, will collaborate, while on March 29, Efrem Zimbalist, violinist, and Bianca Saroya, soprano, and Dimitri Onofrei, tenor, will be heard.

Gigli Always Busy

Gigli was in New York to give a Mecca Temple recital on February 23, having come from the Coast where he had been following his tournee with appearances in San Francisco, Los Angeles, San Diego, Phoenix, Ariz., and Houston, Tex.

THE CINCINNATI STRING QUARTET



owes its inception to the Cincinnati Chamber Music Society which was founded in order to foster the growth of chamber music in Cincinnati. The society sponsored a series of quartet concerts and thus helped to establish the Cincinnati Quartet in the favor of both press and public. The first violin, Raoul Berger, owes a thorough grounding in chamber music to the late Franz Kneisel; in addition, he was for a while with Carl Flesch. Mr. Berger has concertized extensively and enjoyed a marked success as soloist with the Cleveland Orchestra. He is at present occupying a prominent post with the Cincinnati Symphony Orchestra. Mikhail Stolarevsky, second violin, is a graduate of the Imperial Conservatory at Kiev and did some further study with Kochanski and Press. Mr. Stolarevsky was a member of the Waghallier Quartet in Berlin. The violist, Vladimir Bakaleinikoff, is principal viola and assistant conductor of the Cincinnati Symphony Orchestra. For years he was a member of the famous Duke of Mecklenburg Quartet in Russia. He was also professor of viola at the St. Petersburg Conservatory. Desire Danczowski, cellist, is a Klengel pupil. He was solo cellist in Lemberg and Posen and for three years concertized with the Polish Quartet. He was cordially received in an appearance with the Cincinnati Symphony Orchestra. The quartet has rehearsed assiduously and has made great strides towards welding a real ensemble. Its activities for the first year have been most encouraging, and the second year is very promising.

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The quotations used above are taken from the Berlin "Morgenpost," "Lokalanzeiger" and "Neue Zeitung."

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The quotations used are from the Vienna "Allgemeine Zeitung," "Gewerbezeitung," "Neueste Nachrichten," "Tageszeitung," "Arbeiterzeitung," "Volksblatt," "Vergnügungsanzeiger."



"Joins great technique with much taste and beautiful expression."

"Admired not only by reason of an interesting program but also for her perfect singing."

"Intonation is pure and shows facility."

"Understands what she sings."

"Sympathetic bell-like singing."

The quotations used are from the Vienna "Allgemeine Zeitung," "Gewerbezeitung," "Neueste Nachrichten," "Tageszeitung," "Arbeiterzeitung," "Volksblatt," "Vergnügungsanzeiger."

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Deering Endorses Women's Clubs

[Henri Deering, pianist, who is a strong advocate of the women's clubs in America to which he accredits the cultural development in America, expressed his ideas recently in the following interview in the New York Telegram.—The Editor.]

"American culture owes a debt to the women's clubs of this country," Henri Deering, brilliant American pianist, bases this opinion on many years of touring the United States as a concert artist.

Deering sat on the edge of his chair, earnest and intent in his championing of the recently much-maligned women's clubs. That he believes heartily in their cultural activities is evident by his emphatic statements which will unquestionably comfort many a harassed program-maker.

"An important part of the booking of musical artists, opera singers, instrumentalists and others is done by the women's clubs themselves," Deering said. "Except for the

big centres like New York, Chicago, Philadelphia and Boston, where concerts are arranged as a regular part of the musical season, men and women interested in music must have their musical appetite satisfied entirely through concerts sponsored by women's clubs.

PRaise FOR CLUB WORK

"I know that a certain kind of critic delights in poking fun at the women's clubs as a whole, but I don't think that any one who has watched the cultural influence of the club and its effect can have anything but praise for it.

"I think it is safe to say that without the women's club only a half dozen or so artists of the established reputation of a Chaliapin or a Galli-Curci or a Paderewski would ever be heard. The manager who does the engaging for the women's club is usually an astute woman with a remarkably developed musical instinct, and she believes in scheduling not only the famous musical names but in encouraging also younger musicians

who are capable of giving fine performances. In other words, she is not entirely motivated by the fact that certain names are good for the box office.

INFLUENCE IS FELT

"I believe that it is also through the far reaching influence of these clubs that the lecture tours of authors, artists and adventurers were started. Inhabitants of the Middle West and the Far West and the South and of Canada were intensely interested in being able to meet face to face personages about whom they had read, and since it was unlikely that these celebrities would visit their cities unless they were invited, it seemed that the only way to meet them was to engage them for lectures.

"It has grown into an activity of mutual benefit for the audience and the lecturer. On the one hand it has developed a genuine public interest in art, poetry, music, literature, and on the other hand it has provided many persons of limited means to continue writing or painting or composing by supplying them with the extra remuneration.

"I remember reading in a recent magazine article that the woman's club seems to be doomed to extinction, and I sincerely hope that this is not so. It would be a terrible blow to the development of culture and artistic interest in this country. Our children and our children's children would grow up into a nation that would hear only mechanical music."

Henri Deering is an American artist. He was born in St. Louis, and today at the age of thirty-five he commands an important position among pianists. Last night on the program for the benefit of the Authors' League Fund, Henri Deering is announced as "A great pianist, but unfortunately an American." Mr. Deering does not believe, however, that an artist is without honor in his own country. He plans to devote more time to concertizing in America instead of in Europe.

Schipa Sings at Two State Functions

Tito Schipa, by special invitation, sang at the White House for President Hoover on February 6, immediately following the state dinner given there in honor of the Speaker of the House and Mrs. Longworth. In elaborately decorated and historic surroundings the distinguished tenor was enthusiastically received by the brilliant assemblage he enchanted with his songs and arias.

Among the many notables present with their wives were some of the most distinguished editors in America, headed by Kent Cooper, general manager of the Associated Press; others included John Q. Tilson, Republican floor leader; James F. Burke, counsel of the Republican National Committee, and Walter S. Gifford, president of the American Telephone and Telegraph Company.

Shortly prior to this function Schipa had returned from Italy where he was invited to sing in the Festival opera performance in Rome during the wedding celebration of Crown Prince Humbert and Princess Jose. Following this event the King of Italy bestowed on Schipa the high decoration of Commander of the Order of Mauriziano.

Annabel M. Buchanan in Recital

Annabel Morris Buchanan recently gave a concert for the Pulaski, Va., Music Club, at which time she appeared in the role of pianist, organist and composer. After commenting favorably as to the playing of her organ selections, the Southwest Times made note of Mrs. Buchanan's songs: "The group of Mrs. Buchanan's songs, which had been awaited with eagerness, proved delightful . . . The songs themselves are such as to place

Mrs. Buchanan among the foremost song writers of America. The composer's accompanying was done in a most sympathetic and interesting manner."

Jacqueline Nourrit Astounds Europe

Youthful Talent, Pupil of Maurice Dumesnil, Wins General Acclaim

This seems to be the age for wonder children. Perhaps not since the time of Mozart has such exceptional youthful artistry manifested itself. After the outstanding success of Menuhin and Ricci, on the violin, there comes from France the news of the sensational achievements of the eight-year-



JACQUELINE NOURRIT and MAURICE DUMESNIL.

The eight-year-old French pianist, who has been coaching with the famous French teacher, is winning the praise of the most seasoned of Europe's musical talents.

old pianist, Jacqueline Nourrit. Her recent appearance with the Colonne Symphony, when she played Mozart's D minor concerto, under the direction of Gabriel Pierné, created an unusual stir and elicited extraordinary comments from the most famous musicians. After this appearance, Pierné thanked her for her "prodigious and charming collaboration," while Maurice Ravel expressed his amazement in the following words: "A wonder child, yes, but a musician!"

Mme. Debussy was astounded by her performance of Children's Corner, and when Francis Planté, the grand old man of the piano, heard her in Biarritz, he was so moved by her playing of Chopin that he shed tears, called her "the marvel of the piano," and "thanked God that he had the privilege of hearing such a prodigy before he died."

Young Jacqueline is now engaged on a tour of France and Belgium under the management of Félix Delgrange, and wherever she appears the halls are packed to overflowing.

In the accompanying picture she is seen with the eminent French concert pianist and teacher, Maurice Dumesnil, who coaches her especially for public appearances. Mr. Dumesnil, whose teaching in Kansas City met with such phenomenal success last summer, is coming for another master class at the Kansas City Horner Conservatory next June and July.

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NEW YORK CONCERTS

FEBRUARY 18

Walter Damrosch Wagner Lecture Recital

The second of Walter Damrosch's lecture recitals presented Wagner's *Die Walkure*. The speaker immediately set his audience in a humorous frame of mind in making merry with the Anglicized version of the title.

It was a very friendly and reverential audience that listened to Mr. Damrosch unfold the story of the love between Siegmund

and Sieglinde; the flight of the lovers from the warring Hunding; the pleading of Siegmund with Bruennhilde and the favored daughter's disobedience of Wotan, her father's command to destroy Siegmund, and finally the punishment of Bruennhilde by the adoring Wotan.

Mr. Damrosch gave a very complete and vitally interesting outline of the first act, explaining that this was the most important of the three acts. He dwelt at length on the themes which accompany the development of the different characters, and in a most interesting manner humanized the

Wagner characters, which for many have held an austere impression.

He played the orchestral score in a free and altogether illuminating way and many times even vocally intoned the musical phrases. His complete familiarity with the Wagner scores permits him to translate the composer's ideas and philosophy with a sincerity and adroitness that make these gatherings something of deep value.

For those who have difficulty in understanding the great master it should be a source of great satisfaction and illumination to hear Mr. Damrosch give these talks; they are so clear, so precise, so expertly defined. And then Mr. Damrosch has an altogether engaging personality and sly humor which carries magically over the footlights. He was warmly applauded both for his exposition and his pianism.

Musical Art Quartet

The season's third concert of the Musical Art Quartet (Sascha Jacobsen, Paul Bernard, violins; Louis Kaufman, viola; Marie Roemaet-Rosanoff, cello) at Town Hall brought the quartet in D major, op. 64, No. 5, by Haydn, a quartet by the modernistic composer, Darius Milhaud, and Beethoven's opus 59, No. 3, in C major. The many virtues of this excellent organization are too familiar to require detailed comment at this time. It is sufficient to say that the quartet was at its best, and gave unalloyed edification to its appreciative listeners.

Giovanni Martinelli

Giovanni Martinelli, tenor of Metropolitan Opera fame, assisted by Helen Oelheim, contralto, was the feature of the seventh concert in the Judson Celebrity Artists' course at Carnegie Hall.

The program consisted in the main of operatic material, though encores diverged slightly from this track. Mr. Martinelli used airs from *Andrea Chenier*, *Manon*, *La Juive*, *Pagliacci*, *Tosca* and *Die Meistersinger*. His singing was vibrant, colorful, spirited and sensationally attractive throughout. He was repeatedly recalled for extras.

Miss Oelheim, who has been a member of the American Opera Company and is well known here to radio audiences, offered arias from *Jeanne d'Arc* and *Le Prophete*, and joined with Mr. Martinelli in scenes from *Il Trovatore* and *Aida*. She is a rich-voiced, full-toned and attractive young woman, who reaches many great heights in her singing. A more robust development of the lower register would add manifestly to the benefit of an otherwise clear and steady organ of innately good quality.

American Orchestral Society

The American Orchestral Society played at Carnegie Hall under the direction of Chalmers Clifton, who has been absent for some weeks owing to illness. The program included Beethoven's *Egmont Overture*, Haydn's *C Major Symphony*, Liszt's *A Major Piano Concerto*, which was played by

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Nadia Reisenberg, and Rimsky-Korsakoff's Russian Easter Overture.

Mr. Clifton, of course, received a warm reception, and the work of the orchestra was accorded the applause which it so fully and justly deserves. Miss Reisenberg played the concerto impressively, and proved once again that Liszt was one of the world's great composers. As has before been said, this orchestra compares favorably with those whose members are paid professionals.

Antonietta Stabile

Aeolian Hall was taxed to capacity in the evening for a recital given by Antonietta Stabile, at which time she appeared in a characterization of *La Tosca*, with excerpts from the Puccini opera played by the Duo Art piano. Miss Stabile gave convincing impersonations of the various characters in the opera, and changed from one to the other with such rapidity and skill that she well merited the applause and appreciation which she received from the audience.

FEBRUARY 19

Heifetz

To another audience of capacity size, last Wednesday evening at Carnegie Hall, Jascha Heifetz demonstrated anew his far-famed gifts as violinist, musician and interpreter of intelligence, discrimination and taste. It was his second recital of the current season, and, as on the occasion of his earlier appearance, he presented a program worthy of his powers and reflecting credit on his catholicity and discernment. For major items he chose Mozart's sonata in B flat, No. 15, and the Tchaikowsky concerto in both of which he had the able support of Isidor Achron at the piano. There followed a lighter miscellany labelled Arensky-Heifetz, Castelnuovo-Tedesco, Dyer, Korngold and Roger-Ducasse, and, for songful closing number, Hubay's *Scenes de la Czarda*.

As usual, Mr. Heifetz excited the admiration of his listeners, thanks not only to his genius as a fiddler, but also to his self-effacement and his manifest growth as an artist. In response to the enthusiasm the violinist added many encores to his program—and so into the night. . . .

Malda Fani and Salvatore de Stefano

A young Italian soprano, Malda Fani, made her American debut at the Barbizon intimate recital on this date. In collaboration with her was Salvatore de Stefano, Italian harpist, who played numbers by Handel, Scarlatti, Corelli, Zabel, Hasselmans, Debussy and Rubinstein, also several by himself.

Madame Fani made a lovely picture in her green taffeta gown, standing beside the golden harp and with a fresh voice, especially fluent in the higher register, sang songs by Pergolesi, Weckerlin, de Lucia, Debussy, Gretchaninoff and Moral. One charming encore was MacDowell's *Thy Beaming Eyes*, sung in English.

Edgar Shelton

Edgar Shelton, the American pianist who made such an unusually fine impression at his New York debut last October, gave his second recital in the metropolis in the evening before a good-sized audience. Mr. Shelton demonstrated anew that he is an

(Continued on page 19)

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artist who has something to say musically and that he has the wherewithal to convey his impressions to his audience in no unimpeachable manner.

The interesting and well arranged program was opened with Mendelssohn's Variations Serieuses, following which came a dignified and vital reading of the Beethoven sonata in F minor, op. 57. Brahms and Chopin were the next composers represented, the former by his intermezzo in A minor and rhapsody in G minor, and the latter by a nocturne (C minor), valse (F major) and polonaise (A flat). The playing of these numbers was marked by fluency, a beautiful singing tone, and a vigor and rhythmic precision when the occasion demanded, which won for the pianist unstinted approval.

Mr. Shelton's final group included Debussy's beautiful and colorful Les Sons et les Parfums tournent dans l'Air du Soir and two Liszt numbers, Au Bord d'une Source and La Campanelle. Of course there were encores, and at least three of them at the conclusion of the program. In addition to his gifts as a pianist, Mr. Shelton displayed a fine stage presence, and played with such an assurance of manner that his audience immediately was put into the frame of mind where his program was listened to with genuine pleasure.

FEBRUARY 20

Haarlem Philharmonic

Katharine Goodson, pianist, and Paul Althouse, tenor, furnished an excellent program at the fourth musicale of the current season given by the Haarlem Philharmonic Society at the Hotel Astor. The audience, a capacity one, gave both artists a cordial welcome.

Mme. Goodson opened with a Mozart sonata in A major which at once put her in rapport with her listeners. Later she was heard in a group of three Chopin pieces exquisitely played. She was called back several times and gave an encore. In the second half of the program Mme. Goodson played Plainte, (Gretchaninoff); Spanish Dance (Granados), and Caprice-Concert study (Dohnanyi), again revealing the superb characteristics of her art. Mme. Goodson is a rare artist, and New York has again taken her to its arms this season. Her return next year is eagerly anticipated.

Mr. Althouse, with the musicianly Rudolph Gruen at the piano, offered, first two Strauss numbers, Delbruck's Un Doux Lien and the Rachmaninoff aria—Romance due Jeune Tzigane—from his opera Aleko. In excellent voice, the former Metropolitan Opera tenor easily won the large audience. There was vocal ease, flowing line, and versatile interpretative ability noted in his singing. A Massenet number, as an encore, was one of the best things Mr. Althouse did. It was sung with delicacy and beautiful tone, thoroughly delighting the audience. His final numbers, the O Paradiso from Meyerbeer's L'Africana and the Spring Song from Wagner's Die Walküre were superlatively sung. Hearing Mr. Althouse made one again realize his standing as an opera artist and his value

to any company, whether as guest or a permanent member.

Philharmonic-Symphony

Bernardino Molinari's last concert of the season with the Philharmonic Orchestra brought an interesting and varied program, with Albert Spalding as soloist in Respighi's Gregorian Concerto.

The concert opened with a suave and stylish performance of Mendelssohn's too infrequently played Fingal's Cave Overture, after which America's master-violinist gave lavishly of all his tonal art, technical mastery and impassioned utterance in the Respighi work. The concerto itself, while by no means an ideal vehicle for the display of violinistic virtues, is an arresting piece of music, unusual in idea and treatment, albeit the persistence of Gregorian themes and harmonic mode eventually palls on the listener. Mr. Molinari's accompaniment left nothing to be desired.

A memorable performance was Loeffler's A Pagan Poem, for orchestra, piano, English horn and three trumpets obligati. This is possibly the Boston composer's most convincing work, and it should be presented more frequently by the symphony orchestras. It made a deep impression, given, as it was, in exemplary style by the Italian conductor.

In Pick-Mangiagalli's Notturmo e Rondo Fantastico, a delightful capricious tone aquarelle, Mr. Molinari presented his virtuoso orchestra at its very best. Berlioz' Rakoczy March served as an "out march."

This program was repeated at Carnegie Hall on the afternoon of February 21.

Eleanor LaMance

Eleanor LaMance's recital at Town Hall in the evening bore several aspects decidedly worthy of comment. The debut of this charming young mezzo from the Metropolitan Opera ranks was attended by one of the most enthusiastic audiences in which this reviewer has had the pleasure of sitting.

Miss LaMance is the possessor of an extraordinarily powerful singing organ. It is operatic in caliber and yet is capable of exquisite modulation, as evidenced in Gluck's Spizage Amate and Louis Auber's Vieille Chanson Espagnole. The registers are evenly joined and are of equally fine quality. An especially fragrant memory is her mezza voce work. Miss LaMance's phrasing was eminently satisfactory, her breath control of astounding dimensions, and her interpretations decidedly mature. She possesses a legato with scarcely the trace of a ripple in the smooth tones she produces. With such gifts as those displayed in the difficult program of her initial concert, she should travel far in the art of the song.

FEBRUARY 21

Conductorless Orchestra

Two features marked the fourth subscription concert of its second season by the Conductorless Symphony Orchestra at Carnegie Hall last Friday evening. To begin with, there was Mendelssohn's ever-sungful violin concerto, with Benno Rabinoff as soloist. Mr. Rabinoff renewed and strengthened the favorable impression that he made as soloist with the Boston Symphony Orchestra a month ago. In common with other products of the Auer method this young violinist commands a facile technique and a rich tone. His intonation is good, his rhythm incisive, his phrasing praiseworthy. Of equal importance is the fact that Mr. Rabinoff has been generously endowed with—if we may use the term—temperament; and, while it sometimes leads him to over-emphasize unimportant details, it will doubtless contribute effectively to his success when he has learned

the value of artistic restraint. The audience was highly enthusiastic, recalling him again and again.

The other feature, of relatively problematical value, was a scherzo, American Life, by Adolph Weiss, a member of the orchestra. Depending for its effect almost altogether on cacophony and jazzed rhythms, this composition evokes a mood that may conceivably portray one phase of the American scene. The audience was sufficiently diverted to applaud the composer who bowed his acknowledgments.

The concert opened with Mozart's ever-welcome overture to The Magic Flute and closed with a commendable performance of Beethoven's charming little eighth symphony.

Hart House String Quartet

The third program of the Hart House String Quartet series of concerts given at Steinway Hall in the evening was as successful as the previous ones.

A distinguished group of masters of the viols are Messers Geza de Kresz, Harry Adaskin, Milton Blackstone and Boris Hambourg who come to us from Toronto, Canada. They held the audience in rapt attention throughout the entire program.

The Beethoven Quartet in E flat major was given a spirited and authoritative reading, portraying richly the luxurious melodic content of this work.

The Haydn Quartet in G minor was given with graceful buoyancy, and the Schubert Quartet in D minor attained the height of transcendent beauty, and at times gave the effect of symphonic breadth, bringing forth many bravos from the audience.

Biltmore Morning Musicales

Owing to the sudden indisposition of Margherita Salvi, coloratura soprano of the Chicago Opera Company, Toscha Seidel, violinist, appeared at the Biltmore Friday Morning Musicales with Margaret Bergin, (Continued on page 22)

New York Concert Announcements

M: Morning. A: Afternoon.
E: Evening.

Saturday, March 1

Heifetz, violin, Carnegie Hall (A).
Philharmonic-Symphony Society, Carnegie Hall (E).
J. Thomas McQuaid, piano, Steinway Hall (A).
Inter-Preparatory Glee Club Contest, Town Hall (E).

Sunday, March 2

Marian Anderson, song, Carnegie Hall (A).
Rubinowitz, violin, Carnegie Hall (E).
Madeleine Monnier, cello, Steinway Hall (E).
Philharmonic-Symphony Society, Metropolitan Opera House (A).
League of Composers, Art Center (A).
Sol Goichberg, mandolin, Steinway Hall (A).
Sandu Albu, violin, Guild Theater (A).

Monday, March 3

Brailowsky, Carnegie Hall (E).
Rhea Silberta and distinguished artists, Hotel Ansonia (A).
Rebecca Davidson, piano, Town Hall (E).

Tuesday, March 4

American Orchestral Society, Carnegie Hall (A).
Carlyle and Roland Davis, compositions by Carlyle Davis, Carnegie Hall (E).
Walter Damrosch, lecture, Town Hall (A).
Adele T. Katz, lecture, Guild Hall (M).
Rachel Morton, song, Town Hall (E).
Merry Harn, song, Steinway Hall (E).

Wednesday March 5

Israel Alter, song, Carnegie Hall (E).
Povla Frijs, song, The Barbizon (E).

Thursday, March 6

Boston Symphony Orchestra, Carnegie Hall (E).
Andres Segovia, guitar, Town Hall (E).

Friday, March 7

Philharmonic-Symphony Society, Carnegie Hall (E).
Amy Neill String Quartet, Steinway Hall (E).

Saturday, March 8

Philharmonic-Symphony Society, children's concert, Carnegie Hall (M).
Boston Symphony Society, Carnegie Hall (E).
Hanna Lebowitz, piano, Town Hall (A).
Edwin and Jewel Bethany Hughes, two-piano, Town Hall (E).
Cia Bandiera, song, Engineering Auditorium (E).
Segovia, guitar, McMillan Theater (E).

Sunday, March 9

Philharmonic-Symphony Society, Carnegie Hall (A).
New York School of Music, Carnegie Hall (E).
Isaiah Guttman, song, Engineering Auditorium (E).
Society of the Friends of Music, Mecca Auditorium (A).
Manhattan Symphony Orchestra, Mecca Auditorium (E).
Miriam Sieder, song, Steinway Hall (E).
Edythe Browning, song, Town Hall (A).

Monday, March 10

Ethel Hayden, song, Carnegie Hall (E).
Arthur Loesser, piano, Town Hall (E).
Catherine Snowden, piano, Town Hall (A).

Tuesday, March 11

Walter Damrosch, lecture, Town Hall (A).
Philadelphia Chamber String Simfonietta, Town Hall (E).
Rubinstein Club, Plaza Hotel (E).
Elshuco Chamber Music Concert, Engineering Auditorium (E).
Adele T. Katz, lecture, Guild Hall (M).

Wednesday, March 12

William Kroll, violin, Carnegie Hall (E).

Thursday, March 13

Philadelphia Symphony Society, Carnegie Hall (E).

Friday, March 14

Philharmonic-Symphony Society, Carnegie Hall (A).
Emilie Goetze, piano, Steinway Hall (E).

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As the season runs its course this office finds in its mail the usual reviews and telegrams telling us what we already know, that RUTH BRETON is again charming her audiences, exciting the press, making money for local managers.

The Baltimore Sun, for instance, characterized her Peabody recital as a "highlight of the series." A few days later the Nashville Banner wrote: "She took her audience in the palm of her hand, so to speak, where she kept it for the rest of the evening"; and the Scranton Times reported that "she thrilled her audience."

In New York RUTH BRETON is a perennial favorite, impressing everyone from critical PHILHARMONIC audiences to the fashionable public of the PLAZA "ARTISTIC MORNINGS."

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It is good that there are singers extant who are concerned with the full intent and effect of the compositions they essay. One of these rare and highly valued groups, Arthur Hackett, stood forth from a whole season of mere vocalists as he presented his finely chosen program at the Guild Theater Sunday night. In diction which must have delighted, individually and collectively, the German, French and English constituency in his brilliant and crowded audience, Hackett brought forth the beloved "Ade-laide" of Beethoven, "Roses of Ispahan" of Faure, "La Procession" of Franck, songs of Brahms, Strauss, Haile and an English group. Beethoven's apostrophe to the beloved Adelaide was intensified by an occult vision in the American singer, who, by a supernatural power, succeeded in capturing the master's own sorrow. The lyricism of Hailes "Moonlight," the moody fanaticism of Poldowski's "Dance of the Gigue," the St. Francis-like simplicity of Franck's "Procession," all were gems in a crown which Hackett unconsciously like Napoleon set upon his own head without regard to commentators, audience or rivals. Mr. Golde's always proper accompaniments deserve special mention.

—Said Charles D. Isaacson, in the New York Telegraph January 14, 1930.

"Mr. Hackett is certainly one of the most intelligent and artistic tenors now singing in America."
—Said John Selby in the Kansas City Star.

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London Apparently Is Suffering From Orchestral Over-Production

Hallé, London Symphony, Philharmonic and B. B. C. Orchestras Compete for Favor—Mahler's Song of the Earth Wins Audience.

LONDON.—Orchestral concerts in London have increased to such an extent that the conscientious music lover is beginning to feel overwhelmed. Up to last year he could comfortably keep pace with the one or two weekly events, but during the last three weeks, for example, there have been fifteen or twenty orchestral concerts, not to mention recitals.

Among them have been the last two visits of the Hallé Orchestra of Manchester, under Sir Hamilton Harty. This worthy organization closed its series of London concerts with an all-Wagner program, in which Florence Austral distinguished herself.

The London Symphony Orchestra, under Albert Coates, also gave an all-Wagner evening with Florence Austral and Walter Widdop as soloists. Needless to say these three favorites were received with rousing acclamations. There was also an Elgar evening given by the London Philharmonic Society, with the composer at the conductor's desk; and a Courtald-Sargent concert, at which Bruno Walter conducted Mahler's Lied von der Erde, besides four concerts by the British Broadcasting Corporation and the many regular and irregular performances on Sundays and weekdays, respectively.

BRUNO WALTER CONDUCTS MAHLER

Particular interest centered on Mahler's Song of the Earth, which was given on this occasion for the first time in London since 1914; for while Mahler has been, on the whole, unpopular here, the fact that this work is by many people considered his best and that Bruno Walter, a favorite conductor, is supposed to be its best interpreter, were in its favor. By the close of the performance, in which the soloists, Rosetta Anday and Jacques Urlus, sang magnificently, it was clear that Mahler had won out. The audience, in its enthusiasm, shouted not only for the conductor and singers but in honor of the composer as well. And next day the press was practically unanimous, if cautious, in its approval.

Of the four B.B.C. concerts, the most interesting were those conducted by Ernest Ansermet. The first, at the Queen's Hall, included Bach's D major Suite, No. 4, for small orchestra; Vaughan Williams' Flos Campi; Debussy's La Mer; Honegger's Rugby, and Stravinsky's La Rossignol in

its arrangement for a ballet—a program that proved to be better balanced than appeared at first sight.

ANSERMET AND STRAVINSKY

The performances were excellent. Ansermet is one of Europe's most interesting conductors and is unsurpassed in the performance of French and ultra-modern works. To hear him conduct Stravinsky's Les Noces, as he did a few nights later in Central Hall, Westminster, is an experience, and his performance of the early classics, as exemplified here by a Vivaldi concerto for four violins and a Bach concerto for four pianos, were equally enjoyable.

A novelty on the program was a sextet by Gabriel Popoff, arranged for flute, clarinet, bassoon, trumpet, violin, cello and bass. The work contains some fine things and made a good first impression. Altogether it was a stimulating evening.

MOISEWITSCH RETURNS

The other two B.B.C. concerts were to have been conducted by Sir Thomas Beecham, but ill health, which has prevented him from keeping many engagements, again intervened, and two young Englishmen took his place. One was Leslie Howard, who conducted, among other things, William Walton's Sinfonia Concertante and Sibelius' Symphonic Poem, Tapiola, which deepened the impression it made at its first hearing a year ago.

The second was Basil Cameron, who conducted, besides Mozart's Prague Symphony and Strauss' Don Quixote, Rachmaninoff's second concerto, with Moiseiwitsch at the piano. This was the pianist's first appearance in London after an absence of two years, and his performance proved that he has lost nothing in the interval. Indeed, he was at the top of his form, and his playing was brilliant in every sense of the word.

He has since been heard in no less than four recitals, which came under the headings of Bach-Beethoven, Brahms-Liszt, Schumann, and Chopin respectively. Full-sized audiences which became riotously enthusiastic greeted him at every appearance. His Chopin was perhaps the most satisfying, but his Schumann showed a more than ordinary love and understanding of the composer's spirit.

C. S.

Nineteenth Week at Metropolitan

The Tales of Hoffmann will open the nineteenth week of the Metropolitan Opera season next Monday evening with Bori, Mario, Morgana, Swarthout, Wakefield, Trantoul, DeLuca, Didur, Rother, Bada, Meader, Altglass, D'Angelo, Pico, Cehanovsky, Gabor, Wolfe, and Hasselmans conducting. Other operas of the week will be: Boheme (special performance), Tuesday evening, with Bori, Guilford, Gigli, DeLuca, Pinza, Malatesta, Pico, Paltrinieri, and Bellezza conducting; Tristan und Isolde, Wednesday, with Kappel, Branzell, Melchior, Whitehill, Ludikar, Meader, Gabor, Wolfe, and Bodanzky conducting; Gioconda, Thursday, with Corona, Claussen, Telva, Gigli, Danise, Ludikar, D'Angelo, Paltrinieri, Gandolfi, Gabor, and Bellezza conducting; Siegfried, Friday, fifth of the matinee Wagner Cycle Series, with Ohms, Branzell, Fleischer, Laubenthal, Schorr, Gustafson, Schutzendorf, Bloch and Bodanzky conducting; Faust, Friday evening, with Moore, Swarthout, Wakefield, Trantoul, Basiola, Pinza, Wolfe, and Hasselmans conducting; Pelleas et Melisande, Saturday matinee, with Bori, Bourskaya, Dalossy, Johnson, Whitehill, Rother, Ananian, and Hasselmans conducting; The Girl of the Golden West, Saturday night, with Corona, Besuner, Jagel, Danise, Ludikar, Gandolfi, Tedesco, Bada, Paltrinieri, Windheim, Pico, Cehanovsky, Gabor, Malatesta, Macpherson, Ananian, and Bellezza conducting. Sunday night a Popular Opera Program will be given with Stuckgold, Sabanieva, Claussen, Divine, and Jagel, Schorr, Ludikar and Cehanovsky; Pierre Henrotte (operatic concertmaster) will conduct.

Sherman Square Studios in Demand

The Sherman Square Studios include a large number of prominent musicians, artists and theatrical people among the tenants. The up-to-date features of this fine building make the studios and apartments much in demand. The rooms are large, light and airy; the service is of the best, and every possible effort is exerted to insure the tenants' comfort.

Jane Cathcart and Ethel Grow of the Washington Heights Musical Club reside there, as do Herman Epstein, pianist; Mar-

cella Geon, coach and pianist; Olga Halasz, teacher of piano; Grace Gerns, soprano; Leslie Loth, pianist and composer; Birgit Lund, teacher of voice; Edith Henry, coach; Sibyl Sammis and James McDermid, vocal teacher and composer, respectively; Henrietta Michelson, pianist; Marie Sundelius, soprano; Oscar Seagle, baritone and teacher; Pauline Gold, accompanist and coach; Allan Hinckley, bass; Edwin Idler, violinist; Virginia Novelli, Italian singing teacher, and a host of other luminaries of the various arts.

Readers Forum

Wise Old Perseus

Editor, The Musical Courier:

Is it permissible for a critic to criticize? If so, may I call your attention to this paragraph from the MUSICAL COURIER of February 1, page 30:

Wise old Perseus said: "From nothing, nothing can proceed." Some modernistic composers should remember that, when they take their pens in hand.

The author of those lines was Persius.

Aulus Persius Flaccus was born in the year 34 A. D., in Italy at the Tuscan city of Volterra. His famous line, "De nihilo nihil; in nihilum nil posse reverti" (or resciti), is found in Satirae III, line 84. A very literal translation is as follows: "From nothing (comes) nothing; to nothing can nothing revert."

Perseus, whose name is given in the above paragraph, was a son of Jupiter and Danae, according to Greek mythology. Pluto lent him a helmet which made him invisible: Minerva gave him her shining shield; and Mercury provided wings and the diamond sword with which he lopped off the head of Medusa, from whose poisonous blood were engendered the serpents of the Lybian desert.

Consequently I assert that the difference between E and I in the name is of considerable moment. In banking circles it might almost amount to forgery. Of this I am not sure, however, as I am more at home in classical lore than in commercial law.

Yours sincerely,

CLARENCE LUCAS

Virgil Conservatory Young Pupils Concert

Eight young pupils of the Virgil Piano Conservatory were heard in concert in the spacious recital rooms of the conservatory on February 11. Those who played were Modest di Capua, Frances Churchman, Amelia Gatti, Wanda Papini, Irene Kasten, Evelyn Peyser, Edna Woods and Poppea Ricci. All of these pupils have been in the school but a little over a year, studying the Virgil Method from the beginning, yet the results attained by them were surprisingly fine. They showed splendid technical facility and an interesting degree of interpretative ability.

Mrs. A. M. Virgil, director of the school, holds these recitals frequently, in order to give pupils the benefit of playing in public, thus aiding them to gain in poise and concentration.

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I See That

Anne Roselle sailed last week on the S.S. Bremen to fill European engagements both in opera and concert.

Ethel Glenn Hier gave a reception in honor of Mrs. Edward A. MacDowell.

The New York Matinee Musicales celebrated President's Day last Sunday.

Beulah Christian Mayher has joined the piano faculty of the Chicago Musical College.

Following his operatic work in Italy, Lauri-Volpi will give twenty concerts in Germany, Austria, Hungary and France.

Annabel Morris Buchanan recently appeared in Pulaski, Va., in the triple capacity of organist, pianist and composer.

Jacqueline Nourrit, eight-year-old pupil of Maurice Dumesnil, has been hailed as a pianistic prodigy.

Tito Schipa recently sang at two state functions, one in Washington, D. C., and the other in Italy.

Gigli scored tremendous successes in Los Angeles and San Francisco.

The Chicago Civic Opera Company will give Die Meistersinger next season.

Bethany College, Lindsborg, Kans., will again sponsor contests in piano, voice, violin, organ, brass, wood wind and expression.

Phyllis Kraeuter, cellist, has just completed a tour of the west and started another tour of the South which includes fifteen leading cities.

The annual Harrisburg, Pa., Festival, Ward-Stephens conducting, will be held May 8, 9 and 10.

Frederick Schlieder, in this issue, writes on A Creative Basis of Music.

After an absence of several weeks, Nikolai Sokoloff returned to his post as conductor of the Cleveland Orchestra and was accorded a royal welcome.

The second series of Mannes free concerts at the Metropolitan Museum of Art starts tonight.

W. Warren Shaw has written a fine article on Authentic Voice Production.

J. A. Harrison, under the heading Through the Ears, discusses teaching music as a language.

The Rochester Philharmonic season has ended, with Eugene Goossens having conducted all but one concert.

James La Magna has scored success both as a recitalist and teacher.

Harold Land, baritone, is much in demand.

Thuel Burnham has issued a prospectus for the second season of his Summer Music Colony at Vineyard Haven, Mass.

Dorothy Gordon interviews Christopher Robin.

Frieda Klink has returned to this country after many successes abroad.

Cara Verson, American pianist, was acclaimed in Prague.

Moissaye Boguslawski is meeting great success on his appearances in the Civic Music Association centers.

Clarence Dickinson's Historical Lecture-recitals draw crowded audiences.

Harold Morris and C. T. Griffes were featured as the American composers at the Salons Suto, Washington, D. C.

Anna E. Ziegler, prominent vocal authority, is expected back from Europe about this time.

Henry F. Seibert will play at the dedication ceremonies of the new organ at Holy Trinity Lutheran Church March 9.

Claude Warford has issued attractive circulars anent his coming fifth summer vocal school in Paris, France.

Frederic Baer sang recently for the sixth time in Worcester, Mass.

The Fifth Avenue Presbyterian Church gives Wednesday afternoon teas, with music, ping-pong, etc.

Boris Levenson's songs are much sung; March 2 there will be a Levenson program at the Educational Alliance.

Edna Zahn is having fine success, singing Elvira with the German Grand Opera Company, now in the middle West.

Karl Leimer, the only teacher of Gieseking, is in Los Angeles for a few weeks master classes.

Mary Turner Salter is warmly indorsed by singers who found in her the right vocal guidance.

The Heckscher Symphony Orchestra played under Isidor Strassner's direction at the Brooklyn Academy, February 18.

Paul Althouse will give a recital in Passaic, N. J., on March 3.

Mexican Tipica Orchestra's 1930 Tour

"Mexico's ambassadors of music" has been the term applied to the Mexican Tipica Orchestra of Mexico City which will make its second American tour this fall under the management of Roland R. Witte. The orchestra, directed by Juan Torreblanca, which, on its previous visit to the States, was accorded one of the most enthusiastic receptions ever given a concert group, will begin a twenty-five weeks' tour of the United States in October.

It is rarely a foregone conclusion that any musical organization will be a success, but on the basis of the past triumphs of Senor Torreblanca and his men, the 1930 tour is already off to a flying start, according to Mr. Witte.

Regarding the prospects of the tour, Mr. Witte stated: "The interest manifest so far in the 1930 tour of the Mexican Tipica Orchestra has exceeded our most sanguine expectations. Already many of the principal cities of the country have contracted for appearances of the organization, among them Chicago, Omaha, Kansas City, Little Rock, Shreveport, Denver, Dallas, Houston, Los Angeles, San Francisco, and many intermediate points."

Not only has the orchestra been characterized as the group which typifies the true nature of Mexican music, but it has also been given the official endorsement of E. Portes Gil, ex-president of Mexico. Also, during the recent tour of the United States made by Pascual Ortiz Rubio, recently inaugurated as president of Mexico, Senor Rubio's secretary, Colonel Hernandez-Chazarro, stated that the president had expressed an alert willingness to add his personal endorsement to the tour this fall.

"Senor Torreblanca and his men are Mexico's ambassadors of music," Colonel Hernandez-Chazarro stated, "and President Rubio will be only too happy to extend to Senor Torreblanca evidences of his satisfaction in the opportunity which will be presented by this tour to represent the national art of Mexico."

Both officially and from the popular point of view in Mexico, there is but one Tipica Orchestra, though other groups have attempted to claim that distinction. Senor Torreblanca's Orchestra is the only one in Mexico which has the distinction of being recognized as the preferred orchestra for governmental functions.

The orchestra, on its 1930 tour, will be composed of thirty-five members, each of whom is a graduate of the National Conservatory of Music of Mexico City. Also, Senor Torreblanca stated, the personnel of the group will be so changed before it embarks on the tour as to insure "the finest orchestra which can come out of Mexico."

In addition to the orchestral presentations, there will be solo offerings of the highest order. Included among these will be Joe Arratia, tenor, one of the most popular concert artists of Mexico, Spain and the South American republics. Others will be a dancer, who will interpret modern and Spanish dances; a feature marimba, and a male quartet.

Rita Sebastian Makes Test Record

Rita Sebastian, young artist-pupil of Mme. Soder-Hueck, has been attracting so much attention through her various appearances this season in New York and vicinity that she has been invited by the Brunswick Phonograph Company to make a test record. Miss Sebastian's beautiful contralto voice and excellent use of it are rapidly winning recognition for her.

The Hughes' Second Recital

The second program of two-piano music which Edwin and Jewel Bethany Hughes will give in Town Hall on March 8 will present two novelties, Percy Grainger's Pasacaglia and an English folk-song, Green Bushes, and a new waltz suite by Heinrich Gehardt.

DENVER SHOULD HAVE MORE CONCERTS OF ESPINEL TYPE

Folk Who Enjoy Good Things Missed Treat if They Failed to Hear Her

Those Who Complain About Town's Lack of Entertainment Forget to Buy Tickets When Real Artists Appear

BY HELEN BLACK

THE WEEK just closed brought to a fortunate few of Denver's citizenry an evening's entertainment so choice that it is to be deplored everyone who appreciates the unusual and the lovely could not have seen and heard.

We speak of Luisa Espinel who delivered "Song Pictures of Spain" in the auditorium of the Y. W. C. A. last Monday night.

News of the program traveled and we have been asked innumerable questions about the artist and it has been suggested that we tell something about her in the hope that the next time such a concert looms, a large crowd will be inspired to attend.

Naturally, if the community enjoying good things in the theater makes it worth the impresario's while, there will be many in the future instead of the few of the present.

Entertainment of the type presented by Senorita Espinel comes but seldom to Denver. And it would be a very good thing for all concerned, and particularly those who wail about there being nothing to do in this city and no place to go, were there considerably more of it.

* * *

She Presents Intimate Type Concert

SENIORITA ESPINEL presents the kind of concert or recital, whatever you will, that is known as intimate. It is planned for a small theater so that the artist may really feel that she is reaching her audience personally and so that the audience may have the feeling of intimacy with the artist.

Numbers of people who wished they had attended told us that the title of the program and the fact that the star was new to them had been responsible for their absence. Which goes to prove that because an artist is not among the most famous in the land does not mean that she is not interesting.

Senorita Espinel designed a program that was like a perfectly rounded poem. Indeed as it progressed it seemed much too good to be true. The artist had planned every move so well that the perfection of the whole impressed itself upon the audience. The most minute details had been given consideration and the manner in which her hand fell to her side or was lifted to her face or head seemed to have been planned so that it fitted into the music.

And we heard for the first time a really tuneful, artistic snuffle. In some way, Senorita Espinel had managed to snuffle to music, if you can imagine that.

* * *

No Attempt to Give Vocal Display

SENIORITA ESPINEL made no attempt to give any vocal display. She merely delivered the folk songs as do the peasants in the regions in which she found them. But she does possess a very rich and interesting speaking voice. And she is an excellent actress who knows just how much theater to put in and how much to leave out, which is the most important.

As the artist worked she seemed like a flower, rich in color and grace, who moved to the melody provided by a capricious breeze. A dance was injected here and a bit of drama there but all so naturally and so easily and with such perfect assurance and love in the thing she was doing, that one hopes everyone desiring to go upon the stage or concert platform will at some time see Luisa Espinel.

The program was one that left the audience in something of a glow. It created a nice warm feeling that comes with real satisfaction. And there are other programs that accomplish the same pleasant thing. They are obtainable if the people who really do enjoy the lovely will only prove it by coming out when some courageous soul manages to bring them here.

THE ROCKY MOUNTAIN NEWS
SUNDAY, DECEMBER 8, 1929

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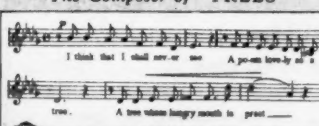
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LILYAN THOMPSON



Contralto New York Appearance November 18, 1929

"Lilyan Thompson, contralto, gave a good program of German, French and American songs disclosing a voice unusually rich and mellow. Miss Thompson sang naturally and with apparent appreciation of the content of text." —*New York Sun*.

"Lilyan Thompson, contralto, disclosed a large voice, adapted to the aria from Peri's 'Orfeo' and the familiar lament from the opera of the same name by Gluck." —*New York Herald Tribune*.

"Miss Thompson, contralto, displayed a voice possessing many pleasing notes." —*New York Evening World*.

"Miss Thompson's deep contralto voice, dulcet as a 'cello and smoothly emitted, was heard in Peri's 'Orfeo,' and an aria from Gluck's 'Orfeo,' an interesting revelation of two classical composers inspired by the same subject, and in other numbers by Italian, German, French and American composers." —*New York American*.

"Lilyan Thompson, contralto, showed musical taste in selection and a sympathetic voice in delivery of her varied songs in four languages. Applauded high-lights of the four groups were the air of Orpheus from Gluck's classic opera, the equally familiar 'Erlkönig' of Schubert, one of Delilah's two airs from Saint-Saëns' 'Samson' and 'The Cry of Rachel' by Mary Turner Salter. Together with lighter songs, these afforded opportunity for the singer's naturally rich tones and for a friendly audience's cordial reception." —*New York Times*.

"A friendly audience responded warmly to the program presented by Lilyan Thompson, contralto." —*New York Telegram*.

"Lilyan Thompson, contralto, gave an interesting program recital at the Engineering Hall." —*New York Evening Post*.

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NEW YORK CONCERTS

(Continued from page 19)

contralto of the Metropolitan, and Everett Marshall, baritone of the same company.

Miss Bergin sang songs by Handel, Gretchaninoff and Puccini, also Mon Coeur t'Ouvre a ta Voix from Samson et Dalila, which served admirably to display the beauty, power and range of her voice. The audience liked her and showed it in no unmistakable terms.

Mr. Marshall, a favorite at these musicales and remembered for his successful appearances in the past, sang the Venetian aria from Sadko and three songs. In excellent voice, he registered highly with his listeners, who recalled him a number of times and demanded encores.

Mr. Seidel was heard in selections by Pugnani, Brahms, Chopin and Sarasate, with Herbert Jaffe at the piano. An artist par excellence the audience easily responded to his superb playing. Pietro Cimara was the accompanist for the singers.

FEBRUARY 22

Yehudi Menuhin

A house jammed to the utmost greeted Yehudi Menuhin at his final appearance of the season at Carnegie Hall on the holiday afternoon. It was a gala affair, with music's famed ones here and there in the audience, nodding approval and cheering along with the most lowly tyro.

The program opened with the Bach sonata in G major, which had been hidden through the years, and which was played for the first time last summer by Adolf Busch at the Bach Festival in Leipzig. Menuhin turned then to the Franck sonata in A major, a Bruch fantasy, the andante from Mozart's sonata in C major and two Slavonic dances of Dvorak.

Hubert Giesen was at the piano.

Philharmonic-Symphony

Excepting for substitution of Schubert's Unfinished Symphony for Respighi's Gregorian concerto, the program was the same as those of Thursday and Friday. Under conductor Molinari's vigorous leadership, it is almost superfluous to say that the poetic symphony was tellingly given, such vigorous applause following that he bade the players rise. It was also the last appearance of Mr. Molinari as guest conductor this season, the orchestra rising in spontaneous tribute on his entrance.

Charlotte Lund Opera Company

Last Saturday morning saw another success added to the list of the Charlotte Lund Opera Company, which two seasons ago embarked upon the rather venturesome enterprise of presenting grand opera to children. Saturday's offering was Offenbach's Tales of Hoffman, with the following cast: Hoffman, Oliver Stewart; Nicklaus, Louise Bernhardt; Lillian Gustafson sang two roles—Giuiletta and Antonia—and H. Wellington Smith assumed three, Spalanzani, Dappertutto and Crespel; the doll's part was sung by Madge Cowden and danced by Aleta Doré. The Allan Robbins Orchestra and the Aleta Doré Ballet formed the non-vocal portion of the performance.

A great many favorable comments might be made here on Mme. Lund's presentation of this opera, but, after all, the best praise was the manifest enjoyment of the children themselves. Mme. Lund possesses that happy, and by no means ordinary, knack of telling a story to the very young, and Saturday's colorful combination of melody and dancing, and her own comments on the plot were rapturously received by the juvenile auditors.

Announcement was made of two more mornings of this kind, Cinderella on April 5, and Le Coq d'Or, April 24.

Maier and Pattison

A large audience greeted Guy Maier and Lee Pattison when they appeared on the platform of Town Hall last Saturday afternoon for their first two-piano recital of the season. Their program maintained the high standard established by them at the outset of their brilliant career in this field. It included Busoni's transcription of Mozart's overture to The Magic Flute; Cesar Franck's prelude, fugue and variations; Mr. Maier's effective arrangement of the charming scherzo from Schumann's quartet for strings and piano; Mr. Pattison's workmanlike and impressive Heroical Fountains, a fantasy in three parts inspired by W. B. Yeats's Death of Synge; two fragments from Debussy's En Blanc et Noir, dedicated to Stravinsky and Koussevitzky; Casella's Standing Before the Ruins of Rheims Cathedral, reminiscent in mood of Debussy's La Cathédrale Engloutie, although sufficiently individual to stand very firmly on its own merits; Powell Weaver's appropriately playful The Little Faun; an arrangement by Dalies Frantz of Guion's Turkey in the

Straw; five excerpts from Saint-Saëns' delightful Carnival des Animaux, and the same composer's scherzo, op. 87. The program is given here in detail as a commentary on the catholicity of their taste, as well as on their musical discernment. In this connection it is worth noting again that the library of music for two pianos has been materially and valuably augmented by the excellent arrangements that Messrs. Maier and Pattison have made of compositions designed originally for other musical media.

In their playing these sterling artists disclosed anew those individual and collective abilities—technical, musical and interpretative—that have long since won them worldwide recognition. Strongly contrasted as their personalities are, Maier and Pattison nevertheless succeed in merging their individualities in a musical entity that makes for high artistic accomplishment. Extraordinary enthusiasm rewarded their efforts and encores in abundance were duly forthcoming.

FEBRUARY 23

Manhattan Symphony

The eighth concert of the season by Henry Hadley's Manhattan Symphony Orchestra featured three works by as many New York composers—Hadley himself, Philip James and Charles Maduro. Dvorak's Carnival overture opened the concert and the conductor's own October Twilight and Bacchanale brought it to an effective close.

Philip James conducted his Overture in the Olden Style on French Noels and Charles Maduro was present to hear his Scherzo Espagnole, Trionon and Espana.

Anita Zahn, of the Elizabeth Duncan School, gave interpretive dances of works by Franck, Mozart and Hadley. The three composers and the dancer were all enthusiastically applauded.

Hans Barth

A most interesting recital on the harpsichord, the piano and the quarter-tone piano was given by Hans Barth at Carnegie Hall on Sunday afternoon. A full house greeted this excellent and versatile pianist composer.

With house lights darkened and full light upon the instruments Mr. Barth played first on the harpsichord, a handsome instrument

of the 18th century having two manuals and six pedals. The quaint and delicate performance of this music of the former generation was much applauded.

In the second part, at the piano, beginning with the pianist's own composition, the exquisitely rollicking Sonata Joyous, No. 2, and three waltzes by Strauss, Chopin, and one by Mr. Barth, the artist distinguished himself as a superior performer with commanding technic and strong musical appeal as well as complete command of the esthetic graces and profound characteristics of the pianistic school of this era. After this group four encores were given.

The final and "prophetic" numbers, played on the quarter-tone piano, with two keyboards having eighty-eight "new tones" and tuned to the twelve semi-tone system, included three compositions by Mr. Barth, and one by Charles Ives.

To those who did not hear Mr. Barth's private recital given for members of the musical profession at the Plaza Hotel last season, this was a new and surprising achievement. For those traditionalists who decline to be transported by this music that is to be, it was a somewhat difficult process to be intrigued into enthusiastic response. However, there was a definite and encouraging ovation for the artist.

The Barbizon

A good sized audience gathered at The Barbizon Sunday afternoon to hear Mila Wellerson, cellist, who had made her public debut at the age of six as soloist with orchestra in New York, and at ten appeared with orchestra abroad. Miss Wellerson's program, which elicited cordial response from her listeners, included numbers by Boellmann, Goltermann, Faure, Boccherini, Jeral, Pergolesi, Popper, Kreisler and Paganini, the last two being her own arrangements.

Gigli

A feature of musical Sunday was the program offered by Beniamino Gigli, tenor of the Metropolitan Opera Company, assisted by Ann Hamilton, soprano, and Miguel Sandoval, accompanist. Mecca Auditorium was taxed to capacity with anticipative listeners. Enthusiasm greeted the initial appearance of the famous tenor, and doubled and redoubled in volume and spontaneity as the program progressed. Encores, one, two, and three in number, were added to each group, and even at the conclusion of the program the audience was loath to let

(Continued on page 23)

Yalkovsky's Latest Triumph

SAN FRANCISCO NEWS

PIANIST SCORES AT SYMPHONY

Isabel Yalkovsky Displays Rare
Musical Gifts

BY MARJORIE M. FISHER
The News Music Editor

If the Schubert Memorial never did anything further than discover the brilliant pianistic gifts of Isabelle Yalkovsky and present them in a professional setting, its existence would be more than justified. For Miss Yalkovsky, who was soloist at the Sunday afternoon concert of the San Francisco Symphony, is an artist for whom no allowances need be made because of youth or inexperience and one whose accomplishments entitle her to a conspicuous place in the concert world.

Playing Rachmaninoff's second concerto, the pianist revealed both mastery and authority. She has power and brilliance, delicacy and poetic insight. There is a deft fleetness in her finger work; crystalline purity, limpidity, and warmth in her tone. Hers is colorful playing in which excellent musicianship is consistently revealed. She is a new star in the musical firmament.

The orchestral program was the same as that of Friday, including the Beethoven "Pastoral" Symphony and Kodaly's delightfully capricious Suite from "Hary Janos."

SAN FRANCISCO CHRONICLE,

MONDAY, FEBRUARY 10, 1930

Schubert Artist Wins S.F. Audience

By ALEXANDER FRIED

In its repeat concert yesterday afternoon at the Curran Theater the San Francisco Symphony Orchestra, conducted by Alfred Hertz, performed as on Friday Beethoven's "Pastoral" Symphony and the "Hary Janos" Suite of Kodaly. This time it presented a new soloist, Isabelle Yalkovsky, in the totally resplendent Rachmaninoff Second Piano Concerto.

Miss Yalkovsky did her sponsors, the national Schubert Memorial, utmost credit. She is one of the most impressive young pianists America has yet seen. She has lately had introduction to our concert public. She handled the vast music demands of Rachmaninoff's music with a sparkling technical fluency. Its romantic feeling she expressed with unpretentious directness, yet with refinement of tone and phrasing.

A remarkable grace of her playing is her incisive rhythm. It gave solidity and assurance to the Russian passages of grand drama. Withal there was an attractively feminine quality, in youthful strength and continence both, pervading the performance.

Miss Yalkovsky won a prolonged ovation from the large audience. The "Hary Janos" Suite also was enthusiastically applauded, rather unusually so for a modern novelty.

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NEW YORK CONCERTS

(Continued from page 22)

Mr. Gigli go. He sang the arias, M'appari from Martha (Flotow); E lucevan le stelle from Tosca (Puccini); Then You'll Remember Me, from the Bohemian Girl; Dalla sua pace from Don Giovanni (Mozart), and Quando le sere al placido from Luisa Miller (Verdi). Among the encores were arias from Pagliacci, Manon and Rigoletto. O bei nidi d'amore, Liebestraum, Liszt (words by Gigli) and Grieg's Un reve were delightful examples of lyric art. Other lovely songs as interpreted by Mr. Gigli were Longing, written for the tenor by Harden Church, and Notti Veneziana, G. Curci.

Ann Hamilton, dramatic soprano, Mr. Gigli's assisting artist, is a young singer new to the New York concert stage. This young artist has been on tour with the tenor, and in many cities of Canada and the United States won many admirers. Her beautiful voice and fine musicianship disclosed themselves in the singing of her first group: Se tu m'ami, arietta 1710, Pergolesi; Spirate pur spirate, Donaudy; The Bird of the Wilderness, Horman. The audience called for an encore, to which Miss Hamilton responded with Moussorgsky's Hopak. It was perhaps in the Ponchielli aria Suicidio from La Gioconda that the singer more definitely convinced her listeners of her dramatic abilities.

New York Matinee Musicale

The New York Matinee Musicale celebrated Presidents' Day in the afternoon, some fifty presidents of various clubs in the metropolis having been invited to be guests of honor at the concert given on that occasion at Chalif Hall by members of the society and Aurelio Giorni, guest artist. As is usual at concerts of the Matinee Musicale, the program was interesting and of a kind to appeal to a variety of tastes. The opening number, the first movement of the Mendelssohn concerto in E minor, was played by Hermann Krasnow, with Lillian Drucker at the piano. The violinist was so well received that an encore was necessary.

Aurelio Giorni, well known for his fine musicianship as a member of the Elshuco Trio and also as composer, was represented both as pianist and creative artist. His A Song, for male quartet and two pianos, was presented by Harold Dearborn and Frank Hart, tenors; Raymond Shannon, baritone, and Hildreth Martin, bass, with Anca Seidlova and the composer at the pianos. Another number by Mr. Giorni, minuet and allegro, for two pianos, was played in a scholarly manner by Edwin Hughes and the composer. Both of the Giorni compositions won the applause and appreciation of the audience and proved worthy addition to concert program literature.

The final offering consisted of Liza Lehmann's melodious In a Persian Garden, sung by Hilda Brady Jones, soprano; Robertina Robertson, contralto; George Brandt, tenor, and Sigurd Nilsen, baritone, with Minabel Hunt, the official accompanist of the Matinee Musicale, at the piano.

A reception was held at the conclusion of the program, the audience having been invited by Mrs. Rosalie Heller Klein to meet the presidents of the various clubs.

FEBRUARY 24

Eusebio Concialdi

A second recital by a Chicago baritone, Eusebio Concialdi, took place in Steinway Hall in the evening. The singer's opulent voice was heard to good advantage in sympathetic rendition of operatic arias from Otello and Andrea Chenier and German, Italian, French and American songs. Charles King, who accompanied, was encored for a solo group of piano pieces.

Florence Maxon

In her debut recital at Town Hall Florence Maxon, pianist, showed talent and considerable technical development. The program listed the G major Suite and Chromatic Fantasy and Fugue of Bach, and pieces by Chopin, Debussy, Harold Bauer and Liszt. A large and appreciative audience gave the young artist much applause.

Vladimir Horowitz

Vladimir Horowitz, who appeared for the second time this season at Carnegie Hall, is an intrepid young man. He began his program with the Liszt B Minor Sonata and then, after a brief pause, continued without a further intermission until he had presented fourteen additional numbers. Such an accomplishment, when successful in retaining the attention of an audience, is indicative of genius. That the large gathering responded to his magic is attested by the half dozen additions at the end of the printed list.

The pianistic endeavors of Mr. Horowitz are laudable for several reasons. He is a polished technician, to begin with. He develops an amazing volume and at the same

time never hammers his keys. He has an unerring sense of balance, rhythm, and color. Again, he is responsive to the intent of his composers, so that his readings are on a high plane, with especial reference to shading and phrasing.

Poulenc, Medtner, Chopin, Liszt again, and Bizet were represented, and while all were roundly applauded the Chopin and Liszt provoked the maximum appreciation.

Dr. Carl Directs Stabat Mater

Dr. William C. Carl directed another of his impressive Sunday evening musical services at the First Presbyterian Church, New York, on February 23. The principal offering was Rossini's Stabat Mater, sung by the Motet Choir of the church and four soloists, with Dr. Carl at the organ and also directing. The quartet at this church, of which Dr. Carl is the organist and choir master, consists of Grace Kerns, soprano; Amy Ellerman, contralto; Arthur Hackett, tenor, and Edgar Schofield, bass, but on Sunday, owing to Mr. Schofield's absence, the bass parts were sung by William Simmons.

Dr. Carl and his admirably trained singers gave a performance which was marked by a dignity and authority which left no doubt of their appreciation and understanding of the music and the text of this well known religious choral masterpiece of Rossini's. Mr. Hackett was especially effective in his tenor solo, Cujus Animam, one of the most familiar numbers from the work, and was accompanied on the organ by Dr. Carl with the same skill and musicianship which he showed throughout the service. In the duet which followed, Miss Kerns' clear soprano voice blended well with the deeper contralto tones of Miss Ellerman in a poignant rendition of Quis est Homo. Mr. Simmons sang expressively the bass solo, Pro Peccatis, and also was heard in the bass recitative when the chorus sang Eia Mater. There were other solos and quartet numbers, concluding with the fervent Inflammatus, for soprano and chorus, which under Dr. Carl's inspired direction rose to magnificent heights. As prelude he gave a scholarly and brilliant interpretation of the Largo and Allegro from Guilman's symphony in D minor. The offertory was Turn Back, O Man, the old 124th Psalm arranged for chorus by Gustav Holst, and as Postlude Dr. Carl played the great Allegro from Salome's C minor sonata, bringing the music of the evening to an impressive conclusion.

Stabat Mater is but one of the many great religious works which Dr. Carl has directed at the First Presbyterian Church, the congregation there from time to time having had the privilege of hearing practically all of the standard oratorios and cantatas as well as much other music of interest and value. Services such as that on Sunday are held monthly. On March 30 Dr. Carl announces that a Bach Festival will be given, and on Palm Sunday (April 13) there will be a performance of the Bach St. Matthew Passion Music.

National Opera Club Meeting

The last meeting of the National Opera Club of America, Baroness Katharine Evans von Klenner, founder and president, at the A. W. A. Clubhouse, New York, featured Leila Troland Gardner, poet, contralto, and composer, in her own songs; also Edgar Shelton, pianist, in a short recital.

The Gardner songs are of definite melody, with fluent piano accompaniment, including Come to Me, Love; My Gift; Love's Vision; and Believe and Thou Shalt See. From the outset they had close attention, bringing the poet-composer-singer an encore; Love's Vision was especially applauded.

Mr. Shelton is a pianist of distinguished attainment, demonstrating this in works by Bach, Brahms, Chopin and Liszt; steady thematic pronouncement in the Bach contrapuntal work, firmness and breadth in Brahms, highly poetic vision in Chopin pieces, with both speed and accuracy in Liszt's F minor study and Sixth Hungarian Rhapsody, these were the outstanding features of his performance. Enthusiastic applause brought from him the Mendelssohn-Liszt On Wings of Song. This musical program was altogether unique in its brevity and artistic make-up, and was greatly enjoyed.

Mme. von Klenner made announcements as usual, mentioning the Russian Day of February 13, Elsie Hurley, prize-winner of last year; Youry Bilstin, cellist, and Rhea Silbert, lecturer, including the Princess Troubetskoi, soprano. The Spanish Day, March 13, the ever-present feature of the monthly programs, ("An American Composer Represented on Every Program") and many humorous allusions by the president interested everybody. Edgar Stillman Kelley, eminent American composer, was guest of honor and made some interesting remarks. Chairman of the evening was Mrs. Nathan Loth, with Mrs. Augustus Kiesecke, reception chairman.

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REPERTOIRE

New productions of "Merry Wives of Windsor," "Carmen," "Pagliacci," Henry Hadley's "Bianca" and another opera to be announced later will be presented. "Faust," "The Marriage of Figaro," and "Yolanda of Cyprus" will be retained in the repertoire.

ITINERARY

Week of September 29: Boston

" " October 6: New Haven, Utica, Youngstown, Akron, Flint,
and Evansville.

October 13-25: Chicago

Week of October 27: Milwaukee

" " November 3: St. Paul

" " November 10: Omaha and Kansas City

" " November 17: St. Louis

" " November 24: Detroit

" " December 1: Cleveland

" " December 8: Buffalo

January 5-17: New York City

Week of January 19: Baltimore and Washington

" " January 26: Richmond

" " February 2: Chattanooga and Atlanta

" " February 9: Macon and Montgomery

" " February 16: New Orleans

" " February 23: Birmingham and Memphis

" " March 2: Nashville and Louisville

" " March 9: Cincinnati

" " March 16: Pittsburgh

" " March 23: Toronto

" " March 30: Montreal

April 6-7-8: Rochester

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New York City

(Steinway Piano)

THE WHITE HOUSE
WASHINGTON

February 18, 1930

The Honorable
Nicholas Longworth
House of Representatives
Washington, D. C.

My dear Mr. Speaker:

I am glad to learn of your
interest in the American Opera Company.
It is a vital movement to establish a
national organization for young American
singers, composers and writers.

I wish to take this oppor-
tunity to endorse so fine an effort and
to urge all music loving Americans to
lend their support in making it a permanent
national institution.

Yours faithfully,

N Herbert Hoover

BUSH CONSERVATORY ORCHESTRA AND CHORUS TO BE HEARD MARCH 4

The Bush Conservatory's annual spring concert given by the Conservatory Symphony Orchestra and Chorus of over 100 voices, will take place March 4 at Orchestra Hall, Chicago.

Three soloists, all of them professional students of Bush Conservatory, will assist in making the program one of the most notable given by the Chicago music school in recent years.

Lois Rogers, student of Jan Chiapusso, will be heard in the first movement of a Tchaikovsky piano concerto; Daniel Lubowsky from the studio of Richard Czerwonky, plays the first movement of the

Brahms violin concerto, with cadenza by Czerwonky, and Margaret Zundel-Perry, student of Anna Imig and also coaching with Edgar Nelson, will sing the Air de Lia from Debussy's L'Enfant Prodigue.

The orchestra, conducted as always by Richard Czerwonky, is scheduled for the Scheherazade Suite of Rimsky-Korsakoff and the Symphonic Rhapsodie of Czerwonky, in addition to the accompaniments for the soloists. And the conservatory chorus, in its first performance this season, will sing the Hallelujah Chorus from Beethoven's Mount of Olives and Hail, Bright Abode, from Wagner's Tannhäuser.

Königsberger's Comic Opera Is Highly Praised in Cologne

Seventieth Anniversary of Fiedler Celebrated—Other Items.

COLOGNE—The second half of the concert season was launched by the fifth Meister-Konzert, presenting Carl Friedberg, pianist and Jose Riavez, tenor from the Staatsoper, Berlin.

Friedberg is a former "Kölner" and very popular here, having formerly been head of the piano department at the Cologne Conservatory of Music. His interpretation of Schumann's Symphonic Etudes and Etudes, Mazurka, Waltz, and Polonaise by Chopin revealed a seasoned artist, master of shading and technic. Naturally he was greeted with great outbursts of enthusiasm.

Jose Riavez was rather disappointing and out of place on a program of this description. To sing Beethoven's Adelaide requires more than good vocal material. Good technical culture and mental conception are very necessary. Big top tones alone will not conquer an intelligent, musical audience.

At the Opera Mozart's The Marriage of Figaro was presented with three guests, Erna Weiss-Falk, as Susanna, Gertrude Stelmann as Countess Rosina and Gerhard Schellenberg as Count Almaviva. A charming diminutive Susanna with a beautiful voice was Erna Weiss-Falk. Her singing of "Endlich naht sich die Stunde" in the last act, reminded one strongly of Claire Dux. Vocal technic united with decided histrionic ability were very apparent. The other two guests were not so fortunate in their accomplishments. Hans Kämmerl of the Cologne Opera was excellent as Figaro. The production was scenically, beautifully mounted. Hermann Jalowitz conducted with good taste and preserved the true Mozartean atmosphere.

Of unusual importance was the world premier of "Das Spielzeug Ihrer Majestät", a comic opera in three acts, music by Josef Königsberger, book by Oskar Felix and Fritz Holders. If this composition is a fore-

runner of light opera we may gaze with optimism and delight into the future for our lighter operatic entertainment. Königsberger is a pupil of the former popular light opera composer Leo Fall. He was formerly conductor at the Theater an der Wien in Vienna, later director of the Thalia Theater at Elberfeld. The music is full of originality, beauty, and wonderful rhythm, splendidly orchestrated, with harmonies that display the work of a clever and masterful musician. It starts out with a snap and continues so throughout. A gypsy dance beginning the third act is full of action and thoroughly gypsy. The composer can feel well satisfied with the result of his labor, for the audience was aroused to the highest pitch of enthusiasm, and recalls were plentiful. The book is taken from a story by Bayard and Lafont. The action takes place in Czaristic Russia. The unwedded Czarina Elizabeth discovers a revolutionary plot against her throne. She causes the arrest of the leader, the Duke of Kurland, and orders him imprisoned at the fortress Schlüsselberg. Elizabeth, disguised as Tatjana a revolutionist, performs her own secret service work and visits the fortress to interview the prisoner. Through the influence of a young lieutenant, named Razumovsky, the Duke escapes from his prison. When Tatjana appears upon the scene, Razumovsky, not knowing how to account for the escape of the prisoner, and thus endangering the life of his uncle the commandant of the fortress, impersonates the Duke. Tatjana during her interview and examination of the supposed Duke, finds him very sympathetic, and soon after, as the Czarina, orders his removal to her own castle. At an outlying inn gypsies and conspirators have assembled to storm the Czarina's castle, under the leadership of the escaped Duke. In the meantime the Duke discovers that the secret agents are on his

track and succeeds in escaping again. The revolutionists make the attack without the Duke and are defeated and conquered by Lieutenant Razumovsky, whereupon in gratitude the Czarina pardons his deception and elevates him to the rank of Count, and the usual happy end. There are many clever comic and dramatic situations which serve to keep up an intense interest.

The opera was well cast. Hermann Allmaroth as the Lieutenant, Hans Salomon as the minister of police, and Richard Riedel as Lieutenant of the guard, were exceptional, not forgetting the splendid work of the ballet. The composer conducted with great dexterity.

Among important events in the Ruhr and Rheinland was the celebration of the seventieth anniversary of Max Fiedler, general music director of the city of Essen. Fiedler was the predecessor of Carl Muck, as director of the Boston Symphony Orchestra from 1908 to 1912. Intendant Hartmann of the municipal Opera at Hagen has been appointed General Intendant of the Opera at Chemnitz. General Musik Director Rudolf Schulz-Dornberg of the Opera Essen is now Intendant of the National Opera at Dessau. Dr. Hans Gal, well known composer of Vienna, has been called to Mainz, as director of the High School of Music and Municipal Conservatory. F. H.

College of Fine Arts Summer Session

The College of Fine Arts at Syracuse University will offer a greatly expanded program of courses at its summer session this year for the benefit of supervisors and teachers of music in the public schools. In addition to the usual undergraduate courses in methods, harmony, sight reading, ear training, and instruction in piano, violin, organ, and band and orchestral instruments, a faculty of noted public school music educators will offer a series of graduate courses in conducting, instrumentation, psychology of music, points of view, problems of procedure, the teaching of singing, piano teacher training, and song interpretation.

Among those on the instruction staff will be Will Earhart, director of music in Pittsburgh; Robert Forsman, author and editor; George Gartlan, director of music, New York; Elbridge Newton, editor and author; Andre Polah, violinist; William Berwald, composer and pianist; Jacob Kwalwasser, music educator; Harold L. Butler, singer and teacher; Sudie Williams; Howard Hinga, teacher of music in Rochester; Frank H. Bryant, professor of music, Terre Haute State Teachers College, as well as other teachers from the regular staff of the College of Fine Arts.

A chorus and an orchestra will be organized, and if there is a demand for it, a band will be organized under the direction of E. L. Freeman, formerly a member of Sousa's, Pryor's and Conway's bands.

Student recitals will be held each week, and individual recitals also will be given by a number of undergraduate and graduate students.

Werrenrath Under N. B. C. Artists' Service

In a recent interview, Reinald Werrenrath explained the reason for his affiliation with the NBC Artists' Service. This new organization, which came into being a few weeks ago with a number of outstanding musical artists under its management, is to represent Mr. Werrenrath in all of his professional activities.

Expressing the belief that his concert activities will be broadened by the change, the baritone said:

"It is only natural that when an artist makes any kind of change the public is interested in knowing the reasons for such action. In placing my concert work in the hands of George Engles, I feel that not only will I be associated with a man who has long been accepted as one of the finest concert managers in the country, but that all of my duties will be under one supervision. Furthermore, the affiliation of the NBC Artists' Service with the Civic Concert Service of Chicago assuredly opens up a new and attractive field for artists under this management.

"My activities as vocal supervisor of the National Broadcasting Company, my radio appearances and my concert engagements naturally belong under one direction. The advent of the National Broadcasting Company into the concert field seems to me a most felicitous circumstance and I anticipate being under their management with much pleasure."

Testimonials for Barmas from Busch and Rosé

Much attention has been aroused by Issay Barmas' Special Studies on Scales and Special Studies in Double-Stopping, which have recently gone through their sixth edition. Two artists of no less prominence than Arnold Rosé, veteran leader of the famous Rosé Quartet, and Adolf Busch, best known at the moment as the teacher of Yehudi Menuhin, express their admiration in no stinted terms.

Rosé says: "The Special Studies on Scales and Special Studies in Double-Stopping, by Barmas, deserve the widest publication. Their usefulness should be proclaimed," while Busch writes: "The Special Studies on Scales and Special Studies in Double-Stopping, by Barmas, are excellent. I, myself, have felt their benefit."

Alice Hackett to Teach in Chicago

Alice Hackett is to teach both voice and piano at the Chicago Musical College this summer. Many of her pupils from Texas and also from the Middle West will go to Chicago to continue their studies with her during the summer months. Miss Hackett also plans to give a number of recitals in the vicinity of Chicago.

Althouse for Passaic, N. J.

Paul Althouse will give a recital in Passaic, N. J., on Monday evening, March 3.

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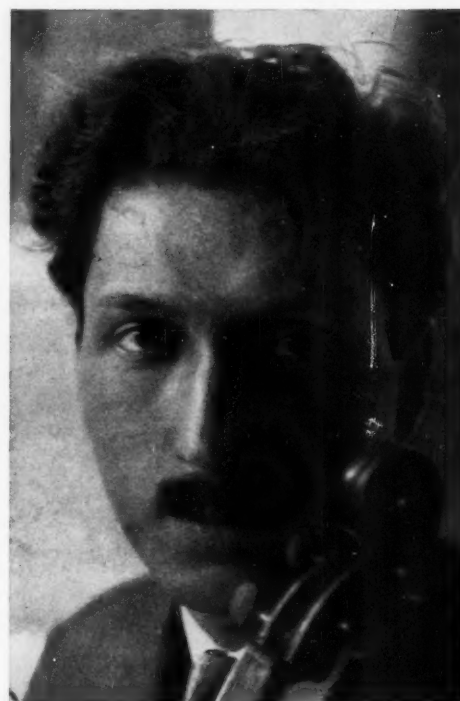
"Flawless intonation and masterly technic combined with a most attractive personality expressing itself in poise, dignity and authority, and the intelligence of his playing is colored by warmly poetic temperament."—*Philadelphia Record*.

"Mr. Donath has a splendid technical equipment and a lovely and well-varied tone. His composition Guitarre-Valse is one of the most attractive violin pieces this reviewer has heard in many a day."—*Johnstown, (Pa.) Herald*.

"His playing was a marvel of digital agility. He played the broken octaves with an accuracy few violinists can attain."—*Philadelphia Bulletin*.

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Lester Piano Used



German Opera a Feature of the Week at Metropolitan

Götterdämmerung and Meistersinger Impressive—Rheingold the Second
Offering in Matinee Wagner Cycle Series—Ransome Makes
Fine Impression in Aida—Boheme Repeated—
Excellent Sunday Night Concert.

SADKO, FEBRUARY 17

Owing to the indisposition of Edward Johnson on Monday evening, Frederick Jagel was a last minute substitute in the title role of Sadko. The tenor gave an admirable account of himself and handled the role with the ease of one having sung it numerous times instead of for the first time. He was in excellent voice and sang with a tonal beauty and freedom that were impressive. He acted well, and all in all has to his credit another unusually good performance. The rest of the cast was the same as formerly and Mr. Serafin again brought out all the beauties of the score.

GÖTTERDÄMMERUNG, FEBRUARY 19

The season's second performance of Wagner's Götterdämmerung deeply impressed a vast audience. Elisabeth Ohms was again the Brünnhilde, with Rudolf Laubenthal opposite her as Siegfried. Both artists were in capital voice and mood, and their eminent knowledge of the Wagnerian idiom was at all times gratefully in evidence. Mr. Bohnen's Hagen, Mr. Schorr's Gunther, Mme. Mueller's Gutrune and Mme. Branzell's Waltraute were all on the same plane of excellence as before. Mmes. Fleischer, Wells, Telva, Wakefield and Manski, and Messrs. Schützendorf, Bloch and Gabor completed the cast, and Artur Bodanzky conducted with vigor and breadth.

LA BOHEME, FEBRUARY 20

Grace Moore sang that grateful role of Mimi for the Thursday subscribers. It is remembered that La Boheme was the first opera she appeared in at the Metropolitan three seasons ago. Miss Moore was in excellent voice and is a more polished artist than at her first appearance. The public showed great appreciation, after the aria *Mi chiamano Mimi*, the applause being cordial and prolonged.

On account of the illness of Edward Johnson, who was scheduled to sing Rodolfo, Armand Tokatyan took his place. The other Bohemians were sung and enacted by the veterans Antonio Scotti and Adamo Didur, as Marcello and Schaunard, and the philosopher Colline by Ezio Pinza. Nanette Guilford was a very handsome Musette. Alfredo Gandolfi and Giordano Paltrinieri completed the cast, with Vincenzo Bellezza conducting with fervor.

DAS RHEINGOLD, FEBRUARY 21 (MATINEE)

The Metropolitan's matinee Ring Cycle began with Rheingold on Friday. The cast included Gertrude Kappel as Fricka; Michael Bohnen as Wotan; Karin Branzell, Erda; Gustav Schützendorf, Alberich; George Meader, Mime; Walther Kirchhoff, Loge; the Giants, Leon Rothier and James Wolfe, and the three Rhinedaughters, Editha Fleischer, Phradie Wells and Marion Telva. Dorothee Manski was Freia, Alfredo Gandolfi, Donner, and Alfio Tedesco was Froh. The performance was excellent in every particular. Mr. Bohnen was outstanding as Wotan, and the Loge of Kirchhoff was masterly. So, likewise, were the Alberich of Schützendorf and the Mime of Meader. Mr. Bodanzky conducted with even more than his usual understanding, and brought out all the impressive beauties of this wonderful score. The surprising thing about it is that this great opera should be relegated to the matinees instead of being in the Metropolitan's standard repertory.

DIE MEISTERSINGER, FEBRUARY 22 (MATINEE)

A house in holiday mood, including many out-of-town visitors (judging by their clothes, intentness, early arrival and late departure) heard an excellent performance of Die Meistersinger. Grete Stueckgold headed the list as Eva; she was in good voice, and looked and acted the part with true Teutonic sentiment. Marion Telva abetted her as Maid Magdalene, and Rudolf Laubenthal sang Walther with lively action and many pretty touches of feeling. Hans Sachs was as usual done by Clarence Whitehill, who was in fine voice and won the admiration of his hearers in the famous monologue. George Meader is ever a lively, wide-awake youth as David, and earned much applause. Gustav Schützendorf was a conspicuous figure as Beckmesser, comical in his characterization, quite in the picture to the very end. Father Pogner (Leon Rothier) was a dignified figure, the other mastersingers

being Arnold Gabor, (who was also Night Watchman), Max Bloch, Marek Windheim, Max Altglass, Giordano Paltrinieri, Louis d'Angelo, Paolo Ananian, James Wolfe and William Gustafson. The meadow scene was well presented in its picturesque procession and colors, and conductor Bodanzky held all things relating to the music well in hand, receiving special applause on each entrance to his stand.

AIDA, FEBRUARY 21

Aida was repeated on Friday evening with a new Radames: Edward Ransome, who made an auspicious debut earlier in the season in Il Trovatore. Although suffering from nerves, the tenor did well by the Celeste Aida and received generous applause at its conclusion. With more frequent appearances, Mr. Ransome should develop into a valuable addition to the company. He possesses a voice of extremely beautiful quality, freely produced (thank goodness), of notable clarity and used with taste. Moreover, there are times when, even at the sacrifice of effectiveness, he continues singing in an easy flowing style which, when he becomes more used to the acoustics of

the opera house, will doubtless have more volume. It is, these days, refreshing to hear a tenor who does not bleat in his top notes, nor bawl until he gets red in the face. Mr. Ransome makes a handsome appearance, being over six feet tall, and wearing his costumes well. The audience applauded him warmly during the curtain calls.

Maria Mueller was the Aida. In excellent voice, she did some lovely singing. Julia Claussen was the Anneris; Giuseppe Danise, a rich voiced Anonastro, while others in the cast included Pinza and Macpherson. Mr. Serafin gave the score an authoritative reading.

SUNDAY NIGHT CONCERT

The Sunday concert was devoted to compositions by American and Italian composers. The orchestral numbers were Hadley's In Bohemia Overture and Herbert's American Fantasy. Frederick Jagel took part in a duet from Deems Taylor's King's Henchman, sang songs by Hadley and Kramer and replaced Edward Ransome, indisposed, in an aria from L'Elisir d'Amore. Joseph Macpherson was heard in numbers by Arms Fisher and De Koven, and Leonora Corona gave an Aida aria and shorter songs by Campbell-Tipton, Clara Edward, Walter Kramer and Daniel Wolf. Mr. Kirchhoff's contribution was the Arioso from Pagliacci; Nina Morgana did the Cavatina from Sonambula. Ezio Pinza sang an aria from L'Amore dei tre re and, with Marion Telva, a duet from La Gioconda; Nanette Guilford, besides joining Mr. Jagel in the King's Henchman duet, gave songs by Bergh, Herbert and Breil. Queena Mario contributed Southern melodies, sung in costume.

MACDOWELL COLONY BENEFIT IN BOSTON BRINGS OUT CITY'S ELITE

Olga Samaroff, Ernest Hutcheson, John Erskine and May Peterson Take
Part—Funds Raised to Continue Great Work Undertaken by Mrs. MacDowell.

BOSTON, MASS.—Quite an unusual audience had assembled in the ball-room of the Hotel Statler in Boston on February 19, at 11 A. M., the occasion being a concert given for the benefit of the MacDowell colony at Peterborough, to which some of the most notable artists of the concert stage of this country had given their services.

The spacious ball-room was filled to capacity, and when one considers that the price of admission was \$10.00 it speaks well for the interest of Bostonians in MacDowell and, through him, in everything that is good in the art of music.

Philip Hale, veteran of American music critics, opened the program with a few well chosen remarks, his subject being MacDowell and the Colony. His intimate acquaintance with the composer enabled him to say some very interesting things. Mr. Hale made it a point to state that MacDowell was not only a dreamer, poet and

musician, but also that he could be very practical. In substantiation of this he told the story of how MacDowell had cut short a faculty meeting at Columbia University to be present at a prize fight in Madison Square Garden, only to find, after arriving there, that nine-tenths of the faculty were there also.

MacDowell, so Mr. Hale stated, went to Peterborough principally because he loved trees, and because he strongly resented the felling of any of them, fearing that the fairy which might inhabit it would be injured.

It was at Peterborough that MacDowell wrote his most beautiful music, and there he set up the humble beginnings of a place where musicians and other creative men could retire and work without interruption from outside influences.

In closing, Mr. Hale said: "The present means of the Colony are due largely to the

(Continued on page 35)

Horowitz Soloist With Philadelphia Orchestra Gablilowitsch and His Men Give Beautiful Rendition of Haydn and Beethoven.

PHILADELPHIA, PA.—Vladimir Horowitz, the young Russian pianist, whose triumphs have been nation-wide, returned to Philadelphia to play the Brahms' Concerto No. 2 in B flat with the Philadelphia Orchestra, under the baton of Ossip Gablilowitsch, on February 21 and 22. The Academy of Music was packed and many were turned away. It is of interest to recall that Mr. Horowitz was scheduled to play this concerto with the orchestra last season, but was prevented by illness from doing so. At that time Mr. Gablilowitsch, who was here as guest conductor, stepped in and played the same concerto, himself, in a manner long to be remembered. His perfect knowledge of the concerto enabled him to give the young soloist a superfine orchestral accompaniment.

The four movements were equally excellent in point of execution. The crisp clarity of the first and second, followed by the limpid beauty of tone in the Andante, which in turn gave place to the most meticulous delicacy, yet brilliance, of the finale, all kept the audience at a high pitch of interest. In the Andante, Mr. Van den Burg, first cellist, did some beautiful solo work, which Mr. Horowitz gracefully acknowledged after that movement. The pianist's impeccable technic, musical interpretation, and unassuming manner all combined to win him a tremendous ovation. The largest portion of the audience remained massed, to recall him many times, and evidently hoped for an encore, in spite of the rigid rule precluding any. Mr. Gablilowitsch evidenced enthusiastic approval when the young pianist turned to shake his hand, while the orchestra also applauded.

The two orchestral numbers on the program were the Haydn Symphony No. 12 in B flat major, and the Beethoven Leonore Overture No. 3, to both of which Mr. Gablilowitsch gave a superb reading.

In the symphony the tonal beauties of the Adagio were beautifully brought out, while the stateliness of the Menuetto was charming. In the Finale-Presto the details of interpretation were remarkably clear. It seemed to reach a point of perfection as to reading and performance.

The Beethoven Overture was no less well played, and merited the enthusiasm of the large audience. M. M. C.

Lily Pons Coming to America for Short Visit

Lily Pons, French coloratura soprano, will arrive from France on March 4 on the Ile de France. Miss Pons is coming to America between European contracts with the idea of visiting this country at the height of the musical season. She wishes to see for her personal satisfaction some of the great artistic achievements that are being accomplished in America today.

Edna Thomas Sings in Washington

Edna Thomas gave a program of Creole Negro music on February 28 at the Mayflower Hotel. The musicale was given by Acting Secretary of the Navy and Mrs. Ernest Lee Jahucke.

Fifty Calls for Lauri-Volpi at La Scala

According to a recent cable from Milan, "The debut of Lauri-Volpi in Il Trovatore at La Scala was an immense success. Fifty curtain calls. The public delicious and press enthusiastic. Highest box office receipts of La Scala season."

Kathryn Ross Scores in Tosca

According to a cable received from Toulouse, France, Kathryn Ross had great success in Tosca on February 22.

Seattle Symphony Concludes Successful Season

(Special Telegram to the Musical Courier)

Seattle, Wash., February 23.—With three concerts this past week the Seattle Symphony Orchestra, under Karl Krueger, concluded its fourth season this afternoon. Three distinct series of concerts each brought Mr. Krueger's interpretative powers to the foreground and this season has thereby proved itself the most successful in the orchestra's existence.

J. H.



THE HART HOUSE STRING QUARTET.

(Seated, left to right) Harry Adaskin, second violin; Geza de Kresz, first violin; Boris Hambourg, cello; (standing) Milton Blackstone, viola. This famous Canadian organization had a brief New York season, giving three evenings of chamber music on February 14, 17 and 21 at Steinway Hall. Their playing, ever since their first American appearances, has received the most enthusiastic praise. Upon the occasion of these recent recitals, this praise was even more enthusiastic than before.

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NEW YORK MARCH 1, 1930 No. 2603

The higher up, the fewer, may in truth be said
about tenors.

What bird is it that does not exist, but sings? The
Forest Bird, in Wagner's Siegfried.

If you have not the passion of perfection give up
all idea of becoming a great instrumentalist.

In March, Berlin will have the premiere of Mil-
haud's new opera, Columbus. America should have
discovered it first.

The reading of latter-day poetry induces the re-
flection that poets do not cultivate the rhythmic sense
in anything like the degree that musicians do.

The old conundrum, "What is worse than a flute
concerto?" was answered by "Two flute concertos."
The answer has now been revised. It is, "Hinde-
mith's organ concerto."

Beethoven, Mendelssohn, Brahms and Tchaikow-
sky wrote only one violin concerto apiece and Schu-
mann and Grieg each wrote one, and only one, piano
concerto. Oh ye musical scribes!

Dr. Stephen Chauvet, an eminent French critic,
writes in a work on negro music: "There is nothing
less specifically negro, nothing that resembles real
African negro music less than jazz."

England not only asks its composers to create
operas, but also produces them. A numerical com-
parison of native works heard in England and
America during the past twenty years or so shows
our overseas cousins far in the lead.

George Liebling says: "Old forms and old ideas
must submit to new and progressive evolutions, and
even revolutions. Even jazz has brought a new item
into the old classical and romantic sphere of music,
and is one of the new ideas in music to receive con-
sideration."

We are indebted to the New York Times for the
following delicious morsel, a letter written by some-
body to the London Daily Telegraph: "I was brought
up on a strict diet of Bach and Beethoven. I first
listened with horrified incredulity to a few modern
works. I found that the discords were by no means
new. Gradually I became obsessed by the freedom
of expression of the moderns. My erstwhile toler-
ance ripened into love. To me one page of full-
blooded Bartok or Schönberg or Lobos is worth more

than the aimless tricklings of Brahms, Weber, Mo-
zart and Haydn."

It is strange that women composers do not invade
the field of jazz music but leave it almost entirely
to men. Perhaps the female has more dignity and
a deeper contempt for debased art.

Everybody agrees that grand opera is on the de-
cline, but grand opera itself has not heard about it.
The great works are as great as ever, but if the truth
must be told, the poor works sound worse than ever.

Jazz walked into the Metropolitan and seems to
have walked right out again, in the shape of
Krenek's Jonny Spielt Auf. None so courteous
these days as even to inquire what became of that
once much discussed opus.

Olin Downs, music critic of the New York Times,
wrote an essay recently on Gounod's Faust, the
writer's theme being that the work is an excellent
one and deserves its long lease of popularity. The
public now feels itself vindicated.

Radio symphony orchestras are practically con-
ductorless so far as the listeners are concerned.
They do not see the leaders, and if their names were
omitted in the announcements, not even expertly
trained hearers could identify them.

Women still run our music clubs, while men rule
the golf clubs. The former expand the mind and
develop the emotions; the latter strengthen the mus-
cles and reduce the abdomen. Many women, how-
ever, are seen on the golf course, while few men
take the music course.

Where are the musical flowers that are blushing
unseen and wasting their fragrance on the desert
air? Exclusively in the small towns, it would seem,
where they have "a better pianist than Paderewski,"
"a violinist who can put Heifetz in the shade," "a
soprano who would make Ponselle green with envy,"
"a composer who could teach Gershwin," etc.

It makes one smile to see famous artists accept
radio engagements from business corporations seek-
ing to advertise themselves over the air. It was not
so many years ago that Richard Strauss was de-
nounced roundly by puritanical music lovers in New
York for conducting a concert at a department store.
He was accused of "commercializing" his art.

An exceptional young violinist, who plays the most
difficult works for his instrument with ease and fin-
ish, on being asked the signature of the key of C
sharp minor, had to confess that he did not know.
Subsequently he was asked into what chord the
chord of the second resolves. He could not answer
the question, and admitted that he did not know what
a chord of the second is. The moral is obvious.

Paderewski, grand old man of the piano, is con-
valescing at Monte Carlo from the illness that was
reported in the press in the early Fall. Clarence
Lucas, Paris, associate editor of the MUSICAL
COURIER, cables that he recently saw the "premier"
pianist feebly walking, under the care of an attend-
ant, in the Mediterranean Garden, Monte Carlo.
Which makes it seem probable that we will not hear
the great pianist in the near future.

Washington's Birthday reminds one again that
the Father of his Country bequeathed \$100,000 for
the founding of a National Conservatory. Where is
the \$100,000? Where is the National Conservatory?
Why is our Government so shy and self-conscious
about doing anything for art? If half the energy and
money were expended upon music that our national
officials waste upon Prohibition, we would soon be
on the way toward equalling and perhaps surpassing
Germany when it was basking in the days of its
greatest tonal glory.

The late Henry T. Finck never tired of insisting
that the separate movements of most symphonies
and sonatas have no generic relationship, but are
joined together haphazardly much as suites are
made. He advocated the performance of detached
sections of such works, omitting the dull or other-
wise unimportant movement. As a matter of fact,
Brahms, Bach, and Beethoven occasionally began the
creation of stuff for a certain piece and later used
the same material in a composition of entirely dif-
ferent character. It is undeniable that some of the
slow movements and scherzi of symphonies and son-
atas by the masters could be so intertransposed with-
out harming the nature, symmetry, or purpose of
those compositions.

Nikisch Was Not There

In this phrase Rachmaninoff has told a great
truth with impressive brevity. Substitute any
other name for that of Nikisch and you will find
in the phrase a complete explanation of the
gradual decline of the popularity of machine
made music. People are awakening to the fact
that music is not just sound. Though the state-
ment is apparently scientifically incorrect, hu-
manly speaking it is a fact. People crane their
necks to see the artist on the concert stage; peo-
ple will stand so as to see the conductor of an or-
chestra; judges in competitions insist upon see-
ing the competitors—other arrangements have
sometimes been suggested but have invariably
aroused protest on the part of the judges—and
although the telephone has been in service for
many years it has never replaced face to face
conversation. Any salesman will tell you that
the best of arguments loses ninety percent of
its force over the telephone. The personality
is not behind it. Nikisch is not there!

Since the invention of various mechanical de-
vices, the economic factor has entered into the
problem. Phonograph records were cheaper
than concert tickets; one could hear Caruso
"canned" oftener and for less money, and with
far less effort, than Caruso at the opera house;
the cost of radio is so insignificant as to be
negligible; pictures cost less than plays.

And we must not forget that people of moder-
ate means are habituated by daily custom to
the enforced acceptance of less than the best.
Only the rich are able to afford the best in any
article of merchandise except on special occa-
sions. These special occasions concern them-
selves always with pleasure—a vacation at
beach or mountain resort; a visit to a theater
with supper afterwards; a grand dinner, includ-
ing table luxuries and a new gown—any story
of Main Street in city, town or village, will in-
clude these break-down episodes of the hard
and fast rule of self-denial.

Indulgence in musical offerings has always
been included in this list of necessary extrava-
gances, and will always be so included in the
future.

The fact that the small-city residents had
Caruso records, and could hear Caruso every
day, morning, afternoon and evening, did not de-
ter them from spending whatever sum was nec-
essary to hear him in person if he came to town.
And they would tell you: "I never heard Caruso
but once. Of course, I have his records, but—"

A claim has been advanced that radio is "dif-
ferent," that the fact that the artist is at the
microphone raises radio out of the realm of
"canned music." But the same is true in tele-
phone conversation, yet, after forty years of trial
we still find a vast difference between a phone
visit and a real visit, and so, surely, we will
find, after another forty years, an equal differ-
ence between radio music and real music,
between sound pictures and the real theater.

For the substitute people will always say in
their hearts: Nikisch was not there.

The "old time songs" while not as "hot" as their
modern successors, nevertheless warmed the heart
more.

Newspapers report that a young woman in Massa-
chusetts wept for eighteen solid hours. Maybe her
radio was out of order that long and she had to go
without hearing Rudy Vallee.

Responding to a questionnaire sent out by the
Municipal Theater of Duisburg, Germany, 64 per
cent. of the patrons voted for opera next season, 22
per cent. preferred drama, and 14 per cent. operetta.

It is decreed, according to a leading fashion ex-
pert for women, that because of long skirt styles,
"opera pumps will be the vogue this year." Opera
pumps, as we understand it, are those snooping re-
porters who try to extract advance opera information
from Messrs. Gatti-Casazza, Ziegler, and Guard—
and do not get it, as a rule.

Eleanor La Mance has definitely taken her place
among the young American song birds who need not
fear the rivalry of their European competitors. In
addition to her excellent work at the Metropolitan
she has just scored a remarkable success in a recital,
which brought her unanimous and unstinted praise
from the press.

Variations

By the Editor-in-Chief

Miami Beach, February 25, 1930.

Henry Ford, who advises abolition of high schools and colleges, purposes to spend \$100,000,000 on a system of education after his own plan. Musical bookmakers are laying odds of 200 to 1 that the tonal art will have no place in his scheme of tutelage. So far the renowned car contriver has confined his practical musical interest to giving prizes for an Old Fiddlers' Contest. It is hardly a promising start.

The Miami Daily News of February 20 comments on the Ford idea:

"Between the followers in this country of John Dewey, who thinks one way on education, and Irving Babbitt, who thinks a fundamentally different way, lies an impassable gulf. There is no deeper, more difficult question. Henry Ford, with \$100,000,000 with which to weight his judgments, goes forth to settle the question which popes, dictators, scholars, philosophers and statesmen have wrestled with in vain."

On the other hand, the cocksure Henry declares:

"If taught properly, every boy, upon leaving school, could go to an employer and say he was fitted to perform a given task. Now they say, 'I went through high school' or 'I went through college.' That does not mean anything. But if they say they are a machinist, a chemist, or a cabinet maker, that does mean something."

Our eminent philanthropist is essentially practical and timely, and no doubt he feels that a good machinist can make a perfect Ford car, a good chemist is able to devise marketable bootleg whiskey, and a good cabinet maker has the ability to fit a radio into any part of the home. Ford's favorite music probably is that of the motor horn, and he no doubt looks upon Klaxon as a greater tonal creator than Mozart. To his mind, perhaps, such men as Bach, Chopin, Beethoven, and Brahms, were wastrels and a burden upon the communities in which they lived.

Ford is unforgettable to musicians for his celebrated dictum that he "would not give five cents for all the art in the world." However, he and his theories give some tonal folk an acute pain.

A second Sunday afternoon hearing of the University of Miami Symphony Orchestra under Arnold Volpe's direction afforded further evidence of his extraordinary ability as a drillmaster with raw material. His players gave a French program and performed it zealously and creditably. Their evident love of the task was refreshing and one of Volpe's hardest problems must be to curb the enthusiasm of his orchestra within the limits of tasteful tempos and dynamics.

What surprised me most of all was the accompaniment of Franck's Variations Symphoniques, for piano and orchestra. It is a hard nut to crack even for routinized organizations, as the orchestral voice is interwoven exceptionally closely with that of the piano. An artistic ensemble was achieved by Volpe and his forces.

The solo part had fluent and sensitive treatment from Julian de Gray, who heads the piano department at the University Conservatory of Music. Mr. de Gray will give a New York recital next month. He looks like a youthful Stokowski, slim, tall, with wavy blond hair and the blue eyes of a dreamer.

Later, during supper given by Mr. and Mrs. Volpe at their Coral Gables home, de Gray asked me: "Which of the latest works would you recommend for my New York recital program?"

Blushing guiltily, I had to be true to my convictions, and answered: "None."

At the concert last Sunday, Sara ReQua, a contralto with a rich voice and finished style, gave an excellent account of the aria *Amour Viens Aider*, from Saint-Saëns' *Samson et Dalila*.

Modernistic music has not killed off the lovers of archaic compositions, else Adolph Nagel, of Hannover, would not be in business as a publisher and able to send out nicely printed catalogues of his precious wares. One such booklet reaches me in these regions, and offers for sale much practically unknown material by the various sons of Bach, Kirchhoff, Steffani, Michael Haydn, Telemann, Hüssler, Albinoni, Weiland, Schütz, Vivaldi, Rosenmüller, Abel, Engelmann, and other shadowy figures of the past.

Nagel forewords his brochure with this thought: "Such researches in the album of the past always have occurred, according to history, when the cultured citizens of a nation have felt that the general

taste had grown superficial, that contemporary art offered but sad results and that the future seemed to offer no better promise. In that way, the reaction after the Wars of Freedom, caused Romanticism to spring to life; and for the same reason, our present period shows a tendency to exhume old, hidden musical treasures, and to enjoy their unjustly neglected beauty."

The booklet quotes, too, the apt lines of Goethe, from his *Sayings In Rhyme*:

"Was in der Zeiten Bildeaal,
Jemals ist trefflich gewesen,
Das wird immer einer einmal
Wieder Auffrischen und Lesen."

And speaking of other ages, about the year 1490, Johannes Tinctoris, a Belgian, conducted a music school at Naples. If his shade is watching our doings here below, what must the good Johannes have thought to see Carl D. Kinsey, who conducts the Chicago Musical College, drive Mrs. Kinsey last Sunday to the Miami Airport in their new fast Pierce Arrow car, from which they stepped aboard the dirigible Goodyear, and flew over land, lagoons, and sea hereabouts for several hours.

The Dixie Music House, in Chicago, has veneration for the good old names. It offers for sale what it calls "Bach Stradivarius Trumpets."

Tadeusz Jarecki, writing in *The Chesterian* (London), interprets the musical life of New York in his own fashion and adds some kindly words about the music critics of the metropolis. Mr. Jarecki complains about our old fashioned orchestral programs with their indifference to new music, and particularly that of American composers. He ridicules the wealthy philanthropists who support orchestras and adds:

"This is the tragedy of cultured America today that, somewhat as in ancient, despotic Russia, genius is sentenced to silence by venerable old ladies and gentlemen who cling jealously to the power of the dictatorship over what shall and shall not be listened to by the community."

"The normal defence of music lovers would be the word of the critics, but as was pointed out in a former correspondence, these dons of the press with few exceptions are but wheels of a huge machinery, while their scant knowledge of orchestral repertoire makes them virtually useless as guides and connoisseurs. In fact most of them in case of a first performance, even of a work to be found in any well regulated library, frankly confess to unfamiliarity with the composition and either record one or two ingenious impressions usually more or less irrelevant to the actual content or let it

go at such phrases as these: 'It seemed to me much ado about nothing' or 'at first hearing its significance was not clear to me.' This, in relation to available scores such as a symphony by Szymanowski or a concerto by Bartok, from a man whose job it is to keep abreast of his notes is scarcely the expert opinion and estimate the world has the right to expect. Again those casual and even frivolous judgments are more than seldom responsible for glowing tributes to amateur conducting or for scouring reviews of such eminent leaders as the former chef d'orchestre of the Boston Symphony, Monteux, and the ex-Philharmonic conductor, Furtwaengler. Unable to speak from native authority and musical intuition, most of these scribblers follow the ways of personal sympathy or antipathy and most of them are consistent in resisting a thorough acquaintance with the character of a work or of the musical equipment of artists they are criticizing. In short the critical formula here, whether self-imposed or dictated from above seems to run something like this: When writing of the dead masters, express rapture; spare no adjectives for the established famous men; don't waste words on unknown artists. Let them get their reputations first; don't attend the smaller concerts. Your assistants will do it for you; don't discover anybody who is not protected by millions or by powerful patrons; praise and laugh a little at a famous modernist; snub or don't write at all about a little unknown one; 'praise with faint damns' an American conservative and damn with faint sneers an American modernist."

American conservatatives like Chadwick, Foote, Huss, Hadley, Loeffler, Mrs. Beach, Cadman, Parker, Taylor, Kelley, and American modernists like Carpenter, Hill, Sowerby, Eichheim, Chasins, Gershwin, Gruenberg, Godowsky, Whithorne, would hardly agree with Mr. Jarecki's description of how they were treated by the New York critics.

Criticism, as practised professionally in New York, is of an unusually high order of merit. Its honorable motives are above question. Far from shirking reasoned judgments and painstaking analyses, some of the New York critics go to the other extreme and publish lengthy technical reflections which by their very nature appeal only to those music lovers that take the art with formidable seriousness.

Others of the critics are not allowed so much space by their papers and are instructed by the editors to make musical reports succinct and of a kind to interest the average reader.

It is true that now and then a reviewer grows sarcastic but in such cases he vents no personal spleen and usually feels that not only has his own patience been sorely tried but also that of the majority of his fellow hearers.

Far from being favorably inclined toward anyone "protected by millions or by powerful patrons," the New York critics resent artists who permit any such factors to be used in an endeavor to influence reviews or to gain unworthy publicity.

The Metropolitan Opera House, the Philharmonic Orchestra, and the Society of the Friends of Music are all supported by persons of wealth and power. Those same persons have often complained of the severity with which their musical enterprises have been treated by the critics.

Those appraisers need no defense, but it hardly seems fair that such a high class publication as *The Chesterian* should instruct Londoners so misleadingly in the ways of the New York critics.

If there is to be a new funeral march no doubt it will be composed in Chicago.

About \$400,000 is expected to be paid by spectators to see the Sharkey-Scott pugilistic exhibition here. That sum would endow a permanent Miami Symphony Orchestra.

George Gershwin is picking up inspiration and a coat of tan at Miami. He says that his projected American opera "will avoid the methods of the old masters, and be based primarily on the jazz manner."

Mana-Zucca, composer of a piano concerto, has played it sixteen times with orchestra. Her published works amount to almost 500. That seems to be a record for women composers.

The Miami Herald of February 20, has this advertisement: "See Florida, and Hear the Famous Bok Chimes." As an inducement that is my notion of below zero.

I often tune my radio here to New York wave lengths but get only jazz. Is it a plot on the part of music publishers, or is it that the best music always makes its way slowly?

Apropos, substitutes have been discovered for nearly everything except good music. The modernistic brand has the same relation to the real article, as bootleg booze has to genuine Bourbon.

Regards to the Ring performances at the Metropolitan.
LEONARD LIEBLING.

PICTURES FROM THE PAST



PAVLOVA and MORDKIN.

Mordkin was, if memory serves, introduced to America by the Russian Ballet, and was for a time the dance partner of the famous Pavlova. During the war Mordkin was in Russia, and after the Revolution, resumed his post at the head of the Moscow Ballet Ensemble, and organized his own ballet at Zimin's Opera House. He came into conflict with the Soviet and fled, first to the Caucasus and then to America, where he was well known, and where he still remains. (Photo from the Howard Potter collection.)

SEA MUSIC AND THE NAVY

Great Britain the Whale, and the United States the Elephant, have had their talk and interchange of views about battleships, cruisers, tonnage, guns, and other trifling matters of no artistic import, but have said nothing concerning sea music. If they could regulate a zoological garden and an aquarium, why did they not inquire why music, which was once amphibious, had become a dry land art? Why was a subject of such vast and obvious importance overlooked? Must we accuse those old sea dogs of lack of musical culture? We must.

And the politicians are no better, notwithstanding their perennial chatter about the concert of Europe and the harmony of nations, and other matters to the same tune. Every man Jack of the naval party is desirous of piping as many hands on deck as possible, and no statesman has ever been known to change his tone. Like tenors who, from time immemorial have tried to beat their rivals at High C's, they have the same exalted water on the brain.

Heave ho! my lads; strike sail, and put your helm hard a-port, and tell us wondering land-lubbers why nothing was done to help composers write sea music. Your naval conference was all in vain if you did not discover how Wagner wrote his Flying Dutchman. As soon as that nautical drama was launched, the composer turned inland and never again approached the sea? Why? What a namby-pamby boat ride Lohengrin had, with a silly swan for a motor! Wagner certainly received no encouragement from the German admiralty.

Surely you rulers of the waves ought to know why Wagner's maritime career was shipwrecked at the start.

And that man Sullivan had the same experience. His Pinafore was a gay and festive ship which was welcomed in every port and found harbor in all lands. Yet something drove Sullivan ashore. He made another attempt at a seafaring life with the Pirates of Penzance, but the hostility of the navy to pirates sent Sullivan to Japan, where the Mikado received him royally, and he received the royalties. Alas! that naval knavery should sully Sullivan.

Handel won the favor of King George II with his Water Music, though that was only muddy Thames water and had no tang of the salt sea waves in it, or blast of the wind that bent the gallant mast.

Haydn had a kind of sonatina sea voyage when he crossed the channel between France and England. But it was enough to suggest his rollicking "Rolling in Foaming Billows" in the Creation. Weber made a similar journey and called his song "Ocean, Thou Mighty Monster," from which we may infer that Weber was a poor sailor. Schubert never even saw any kind of sea. He had no grudge against it when he composed "Am Meer."

The gentlemanly Mendelssohn called his overture "Calm Sea and a Prosperous Voyage." Who knows this watery music? Mendelssohn's genius burst into flower in Shakespeare's fairy land, and built an enduring monument in the Palestine of Elijah. It could disport itself on the slender strings of a violin but could not pull at cordage, tug hawsers, and haul anchor chains. It was wishy-washy on the sea—too much bilge water.

Chopin wrote a Barcarolle, a midnight poem of a lover's episode in a Venetian gondola—a very beautiful barque and loaded to the gunwales with a cargo of genius. But the music is a slight Adriatic affair—not a real sea song. When Chopin went to the sea he was more interested in Sand than in waves and winds.

But sea music was already on the ebb. Low tide was reached when Rubinstein tried to float his Ocean Symphony. Since then sea music has been left high and dry on the sandy flats. And never a word was uttered at the naval conference about the desperate plight of maritime music—not a syllable. Could such a song as "Rocked in the Cradle of the Deep" be written in these dreadnought days? It could not. Nor will another Nancy Lee appear, or the white sheets of a Sailing rise above the horizon, with the periscope of a submarine three points south-west by south off the starboard binnacle.

They had no naval conferences in the days of Homer; and he knew how to write about the sea—the sea in storm and calm, in sunlight and under the midnight stars. He had the sirens make music in a flowery meadow by the Ionian sea, and their music was so potent that mariners, hearing it, forgot the art of navigation and perished on the rocks. Later, the good ship Argo went in quest of the Golden Fleece. It was not much of a ship in our sense of the word. Every navy of today would rejoice if the ships of other navies resembled it; for it was propelled by oarsmen who sang and kept time to the lyre of Orpheus. He was the official musician on

board the Argo-Nautica. That voyage, nevertheless, was the beginning of that inexplicable animosity of naval men for music. Only a few years later, when Arion was returning from Sicily, where he had amassed a fortune by his music, the sailors fleeced him of his gold and threw him overboard. But the dolphins of the deep, charmed by the music of the lyre, and knowing the antipathy for water which many ancient music makers had, swam underneath him and bore him safe to shore. This fish story would seem incredible had it not been authenticated by the testimony of several poets of the greatest reputation. That date marked the rupture between naval men and musicians.

And then came Salamis. The Greeks, led by Themistocles, had a naval encounter with the Persians and destroyed them. Their fleets consisted of tubs and punts navigated with oars and poles. The fighters threw stones and hurled insults at each other, and slashed with swords. But there was no official musician this time. Orpheus had long been dead—killed by a mob of women after a lyre recital in Thrace.

Four centuries later, Virgil composed a magnificent description of a storm at sea, when Aeneas sailed across the Mediterranean without music. And fifteen hundred years later, at the great sea fight of Lepanto, there was no music. Cervantes lost a hand, it is true. But he was only a writer of humorous prose; not a serious musician.

The lordly mind of Shakespeare encompassed the ocean as the land. His last dramatic work was the Tempest. And then the ocean dwindled to a Dead Sea in art. Byron, the grandson of a British admiral, roused himself for a final effort, and ended his Child Harold's Pilgrimage with an address to the ocean.

When Nelson destroyed the French fleet at Aboukir in 1798 and left Napoleon stranded in Egypt, music had been entirely banished from the sea. The noise of cannon and of muskets lays too much stress on mere accents and dynamics. Melody is overlooked, and concords are forbidden. Music cannot be made of such material, as the works of some modernistic composers prove.

And sea poetry was failing fast. There was too much navy in the offing. Tennyson finished his poetic career with a few gentle and reflective lines about Crossing the Bar. And in the United States even bars are prohibited. We may yet see the day when bars will be removed from music. And, though it may be a disquieting thought, we must nevertheless infer that a naval conference which did nothing to resuscitate the genius for composing another Flying Dutchman and a new Pinafore, will not dispatch even a third class cruiser to protect the bars of music or the music of bars.

All the navies have combined to put down piracy and smuggling—that is, as long as the smugglers smuggle rum, gin, opium, and other comforting poisons. But no navy would waste the powder of a signal gun to protest against the piracy of music. Yes, we must acknowledge that the naval conference was a musical fiasco.

CLARENCE LUCAS.

WARD-STEPHENS AND THE HARRISBURG FESTIVAL

Ward-Stephens, with his brilliant technical equipment and his high aims, is putting Harrisburg on the musical map. Harrisburg has been heard from for some years as a result of its May Festivals, which began in 1921. During the past two seasons these May Festivals have taken on a more notable texture by reason of the fact that Ward-Stephens has given, on each occasion, the only complete American performance of Mozart's C Minor Mass, one of those great master works that only the Mozarts of the world can create, and which are of such magnitude and difficulty that only enthusiasts like Ward-Stephens have the necessary impetus to bring them into being. The Festivals offer not only this mass, but also other choral works of beauty and interest, as well as orchestra concerts and recitals by soloists engaged for the occasion. The present festival also includes Georges Barrere and the Barrere Little Symphony as well as the Barrere Festival Orchestra which is being recruited from the former members of the New York Symphony. Another notable feature of this season is the performance of Piené's oratorio, Saint Francis of Assisi, which calls for an important chorus of children, in which 200 children will take part. Ward-Stephens was particularly successful two years ago with his chorus of children which took part in Henry Hadley's exquisite work, Myrtil in Arcadia, a work which should be heard all over the United States, as nothing better has been written by any modern composer.

Tuning in With Europe

Sibelius on Schönberg

Reporting an interview with Jean Sibelius, Cecil Gray, writing in the London Daily Telegraph, quotes the Finnish composer on recent developments in modern music as follows:

"When you have lived as long as I have and have seen so many new movements come and go for over forty years, you will not attach overmuch importance to them as such, but will recognize nevertheless that in each of them there is an element of truth; that each draws attention to and stresses, sometimes unduly perhaps, some valuable aspect of musical art, some vital principle which might otherwise be forgotten. They all have their *raison d'être*, in fact. The music of Schönberg, for example, is not sympathetic to me personally, but I freely recognize that such high aims, such sincerity and such incontestable gifts can only result in gain, in some valuable addition to the sum of music."

* * *

And Stravinsky

On the subject of Stravinsky, however, Sibelius was most non-committal, though he did remark that Beethoven managed to express the whole gamut of artistic experience in three recognizable styles, while Stravinsky appeared to need six or more. Whereupon his interviewer reminded him of Clemenceau's comment on President Wilson's Fourteen Points: "Le bon Dieu himself needed only ten."

* * *

Prohibition Unwanted

The thing that worried Sibelius more than atonalism, however, was, according to Gray, prohibition, which is being tried in Finland now. "My only consolation in witnessing such lamentable specimens of imbecility," he said, "is my unalterable belief that, in spite of them all, humanity, however gradually, continues to progress." From Sibelius' music we should not have thought him quite such an incorrigible optimist . . .

* * *

Mahler in London

After Bruckner's eighth symphony, which the critics were quick to condemn, London audiences were recently given a chance to hear Mahler's Song of the Earth, under very favorable conditions—Bruno Walter conducting, Jacques Urlus and Rosette Anday singing, and plenty of rehearsal. It had a success, both with the public and most of the critics. Yes, this—in inspiration perhaps the weakest, though in workmanship the most finished—work of Mahler's ebbing period, received warm approval where Bruckner's naive but profoundly sincere, if awkwardly constructed, score made no friends. Ernest Newman, for instance, says that the Song of the Earth is "as individual, both in matter and in manner, as anything that has come out of Germany since Wagner—and as expressive. There is less dross in Mahler than in Strauss; his superior artistic consciousness and his mystical exaltation save him from the banalities and the shoddiness of the later Strauss . . . Mahler is the last noble mind in German music. . . . Nothing more poignant, more searching in its interfusion of beauty and philosophy, is to be found in the whole range of music since Parsifal."

* * *

Literary Mysticism versus Genuine Piety

Are we, then, more susceptible to the voice of poetic decadence, to the sham exaltation of picturesque mysticism, to the last morbid flutterings of that once vigorous romanticism which spent its manly vigor in Tristan, than to the simple but genuine and profound meditations of a crude but inspired peasant genius? Time alone will assay the true values.

C. S.

NEW PLANS OF LEWISOHN SISTERS

Of interest is the announcement that the Lewisoohn sisters, Alice and Irene, well known as directors of the Neighborhood Playhouse and also through their association with the Cleveland Orchestra, have found means to extend their plans.

Great regret was felt when the old Neighborhood Playhouse on East Grand Street was closed. In that house many interesting musical productions were given, and there was an atmosphere about it that was almost that of the Latin Quarter in the good old days when there was a Latin Quarter. Now the Neighborhood Playhouse is to move uptown, so it is announced. The Lewisoohn sisters are at present looking for a site. It is easy to believe that they may be able to bring the atmosphere of the Grand Street house with them. It is, after all, more a matter of the selection of art works than it is of physical location.

Kreutzberg and Georgi Enjoy Record Season

Fourteen Recitals Given in New York—
Transcontinental Tour Also Successful—Unique and Talented Dancers
Win Extraordinary Encomiums

Harald Kreutzberg and Yvonne Georgi gave fourteen recitals in New York this season—a fine record indeed—and to each of these recitals there came crowds, which gathered because they recognize in these two interpreters truly great artists. Besides these local appearances the couple made a transcontinental tour of the United States and for the season 1930-31 are already in demand.

In defining the art of these two, it becomes difficult to classify them. They have been termed the "world's greatest dancers," but Harald Kreutzberg and Yvonne Georgi are not merely dancers, they are conveyers of emotions, ideas, imagination, color, spirit, grace, in fact all of the primitive and fundamental elements of human nature, in the very simplest and most direct way; yet this is all done with consummate grace, with perfect ease; their bodies are constantly responding to any contour desired, to rhythms, to intensities, shadings, to sensitive vibrations.

This art of Kreutzberg and Georgi has found a new freedom through the medium of the dance modernized; there are no technical difficulties for the observer to try and define, nor is their art alone gesture, facial expression or the agility of a perfectly balanced mechanism, but rather a combination of all three in perfect tune. As the critic of the Milwaukee Sentinel stated: "It is subjective rather than objective dancing."

The critic of the Herald Tribune of New York wrote of Kreutzberg: "It is more inspiring to see him merely walk on the stage with his singularly lithe and detached movement than to witness a whole evening's performance by the average male dancer. He combines a grace and incisive intelligence with a wonderful gift of projection, a clear vision with a lively imagination and all of

these with a splendid physique and a technical facility which is actually lustrous. . . . Kreutzberg's genius is a composition of tense spiritual projection and of a certain dynamic sublimity impossible to transfer in description to the printed page. . . .

"Georgi is both talented and stimulating. Hers is a dynamic style of almost fierce intentness, a brusque, whole-hearted downright method, associated with a personality which is ardent and frank. . . . She is indeed a rare dancer."

The Pittsburgh Sun-Telegram said, among other things: "The dancing of this couple begins in a superb imagination. It threads its way into the fundamental designs and meanings of music, picks up color and history on its way and comes to the observer so completely an inspired creation that he is in rapport from the first steps. This dancing is like nothing else in pantomime. It is not acrobatics set to music; the dancers are not the heavyweights with knotted muscles who go a-prancing and flopping. They are two lithe children of fantasy, who have idealized and beautified the loveliest movements suggested by excellent music."

Neighborhood Playhouse, and the Cleveland Orchestra

At Mecca Hall, in the evening, the Neighborhood Playhouse forces, aided by the Cleveland Orchestra and Harold Bauer, pianist, gave the first of a series of three performances of music, drama and dance.

The program, which was repeated on February 21 and 22, began with Loeffler's A Pagan Poem, which, by a coincidence was being played by The Philharmonic Orchestra the same evening. Harold Bauer played the prominent piano part in the work which was sumptuously mounted and skillfully danced by the company.

Next came Rabaud's Le Procession nocturne, based on Lenau's Faust, and, finally, Werner Janssen's New Year's Eve in New York, a lively and realistic tone and dance picture of New York night life. All three offerings were enthusiastically received.

The performances were under the direction of Irene Lewisohn, and Nikolai Sokoloff conducted.

ERICH SIMON PAYING YEARLY VISIT TO NEW YORK

Erich Simon, partner in the outstanding European managerial firm of Hermann Wolff & Jules Sachs, sailed from Southampton on the Aquitania on February 19 for the purpose of paying his yearly visit to New York. Mr. Simon has the honor of being the official representative of the Metropolitan Opera House of New York. On the Aquitania with Mr. Simon was Lauritz Melchior, who has come to New York to carry out his contract with the Metropolitan.

Mr. Simon expects to spend a few weeks in New York at the Astor Hotel. The full name of his firm is Konzertdirektion Wolff & Sachs, Berlin. He plans to book engagements for a number of American artists in Europe during the season of 1930-31. His firm has already booked many engagements for American artists, and also has control of the European tours of a most impressive list of the world's greatest concert stars from every land.



BENIAMINO GIGLI AND ERICH SIMON

This photograph was taken in Berlin during the last visit of Gigli to Germany, where he made a number of concert appearances under the direction of Erich Simon, of the firm of Wolff & Sachs of Berlin. Gigli inscribed under the photograph, "To my good friend, Erich Simon, with kind remembrances. B. Gigli." Mr. Simon is now on his annual visit to America.

AN OPEN LETTER TO COMMUNITY OPERA CLUBS

And to All Who Are in Favor of Giving American Composers, American Singers and Orchestra Players a Better Chance in the Operatic Field.

New York, February, 1930.

"Practically every important nation now boasts its National Opera save only America."—Ralph H. Korn, in his book, Building the Amateur Opera Company.

Much has been written in the last decade on the subject of sponsoring opera in America and many attempts have been made to awaken a more general interest in this very vital subject, without apparent success.

As a European opera singer, I have always wondered why, in a great country like America, where a wealth of fine vocal material is available and where intelligence and physical attractiveness are predominant, this most appealing form of art has been so sadly neglected.

The principal reason for this situation, as far as I can see, is that the American public has not had enough opportunity to see and hear opera, and therefore has not acquired the taste for this brand of entertainment.

Popularizing opera in America would mean:

A better future for talented American singers with professional aspirations.

A greater possibility for the American composer of the lyric drama.

A more hopeful outlook for orchestra players in these days of "canned" music.

Like the art-amateurs who, in the 16th century, were the forerunners of opera in Italy, so the American art-amateur can do the same for this country in the 20th century.

Artists Everywhere

Cecil Arden is giving a series of concerts in Florida. Her first engagement was at Sarasota on February 28.

Harold Bauer finished his American concert season on February 27 in Plainfield, N. J., where he appeared in joint recital with Paul Kochanski. He sails shortly afterward for his spring tour abroad.

Gustave L. Becker, pianist and composer, playing works by Bach, Beethoven and Chopin, with added encores (his own compositions), and Alice Ralph Wood, soprano, singing Becker's Nightingale Song, and Rose In the Garden, as well as modern French songs, held the attention of a large audience at Grand Central Palace, New York, February 20. The unusually brilliant and highly poetic playing of Mr. Becker united with Mrs. Wood's expressive and artistic singing, brought many expressions of pleasure from the listeners.

Naoum Blinder, Russian violinist, recently appeared as soloist at the concert given by the Newark Festival Chorus on January 30. On March 7 Mr. Blinder leaves for Florida to fulfill solo engagements with the Mana-Zucca Club of Miami and with the Miami University Symphony Orchestra.

Clarence Dickinson, Mus. Doc., presented Elgar's The Light of Life in its entirety on February 23 at the Brick Church, New York, with Corleen Wells, Rose Bryant, Charles Stratton and Alexander Kisselburgh as soloists.

Marie De Kzyer gave a musicale-tea for her students of voice at her studio on January 26. The following artist-pupils sang an interesting program of songs and arias: Mabel Magnus, coloratura; Leon Fanlay, tenor; Irene Stern, lyric soprano; and Cornelius Fehengel, bass baritone. Louise Masline, Celia Ferrer, and Lucy Haddow presided at the tea-table, serving sixty guests. Mme. De Kzyer gives these musicales once each month at her studio, giving each pupil who is qualified an opportunity of appearing before an audience.

Amy Ellerman, contralto, was scheduled to be heard at Lawrenceville School for Boys about this time, a re-engagement; January 30 she assisted Dr. Terry, English hymnologist, in a lecture under the auspices of the Guilford Organ School, Dr. William C. Carl, director.

Mischa Elman, after his second Carnegie Hall recital this season, left New York for an extended concert tour which will carry him through the South as far West as the Rocky Mountains. En route East he will appear with the Minneapolis, Detroit, St. Louis, Cleveland, and Chicago orchestras, returning to New York on April 11.

The Lester Concert Ensemble, under the auspices of the Lester Piano Company, is scheduled to appear at the Woman's Club of Swarthmore, Pa., on March 11, at which time the following artists will participate: Arvida Valdane, soprano; Josef Wissow, pianist; Jeno de Donath, violinist, and Mary Miller Mount, accompanist. On March 15 the same group of artists will be heard at the Woman's Club of Merchantville, N. J.

The recent grand opera performance by The Opera Club of the Oranges, which evoked such great enthusiasm with public and press, has shown this fact in the most convincing way, and I do not hesitate a moment to declare that for a great part the solution of the opera problem in the U. S. A. lies in establishing Community Amateur Opera Clubs throughout the land.

Where professional experiments have proved over and over again to be too expensive to be successful, opera clubs under the serious guidance of experienced operatic leaders would be the most effective pioneers.

While working on a plan for the establishing of an eventual Federation of Amateur Opera Clubs in America, the above mentioned book of Ralph H. Korn appeared and was endorsed by such prominent personalities in the operatic field as Gatti-Casazza, Damrosch, Sembrich and Bodanzky.

I found this delightfully written book a great inspiration and I can warmly recommend it to anybody interested in the subject.

I would greatly appreciate endorsements of my plan and eventual suggestions which might help further its quick realization.

I thank the MUSICAL COURIER for its valuable cooperation.

Very truly yours,

LOUIS DORNAY,

Musical and dramatic coach of
The Opera Club of the Oranges.

Boris Levenson was represented on the Metropolitan Theater League Matinee by his songs, Russian Lullaby, Dawn and Serenade, sung by Charles P. Zimnoch. March 2 there will be a Levenson Evening at the Educational Alliance, the assisting artists being Eleanor Birch, soprano; Charles P. Zimnoch, tenor; and Senia Antek, violinist. He has also begun harmony classes in the Philadelphia Settlement Music School, and John Grolle, director, quotes the pupils as delighted with Mr. Levenson's instruction.

Marie Montana appeared at Cheney, Wash., on December 12 with success. On January 16 she sang in Denver, Col.

Rita Neve, English pianist, whose charming personality and splendid playing have won her many friends, will give another recital on March 19 in Town Hall, New York, followed by a second recital on March 30 in Chicago. She was prominent among the guests at the Van der Veer reception on February 12.

Giorgio Polacco, musical director of the Chicago Civic Opera Company, visited Chicago for a few days following the opera performances in Boston and Detroit. He sails for Europe on March 5.

Andres Segovia, guitarist, has two more appearances in New York. March 6 he will be heard again at Town Hall, under the auspices of the Instituto de las Espanas of Columbia University, and March 8 he plays for the Institute of Arts and Sciences at Columbia University, his last appearance this season before sailing for Europe on March 15.

Marie Van Gelder plans a students' musicale for March 1 at the Grand Central Palace, when a program of ancient and modern songs and arias will be heard. Her twelve years' experience in Berlin, followed by several years in American colleges, and five years at the New York College of Music, give her undeniable authority.

Jeannette Vreeland was heard at the Hotel Astor on February 17 as soloist with the Glee Club of the Friendly Sons of St. Patrick. Other New York engagements already fulfilled this season by the soprano were appearances on the Baldwin Hour, on the Mundell Choral Club Course, as soloist with the Philharmonic-Symphony Orchestra under Mengelberg, and as soloist with the New York Oratorio Society under Stoessel. Other New York appearances to follow include participation in a concert at Carnegie Hall on March 4 and on the Libby, McNeill and Libby Hour, March 18.

Obituary

GEORGE M. STRICKLETT

George Morgan Stricklett, widely known concert and church singer, died at his home in Coral Gables (Miami), Florida, on February 17. He was a graduate of the Cincinnati Conservatory of Music and had been associated with the Lotus Glee Club for twenty-five years. He is survived by a wife, Helen Brockett Stricklett, and a brother, Lewis Stricklett, of Vanceburg, Ky.

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The Chicago Musical College announces that Beulah Christian Mayher has joined the piano faculty and that she is now available for instruction at that institution.

Mrs. Mayher is widely known throughout the United States as the originator of unique methods of piano teaching, which she has employed with great success. Early in her teaching career she established quite a reputation for herself in Chicago but later she organized her own school in Mississippi and has been busy with its promotion until her recent return to Chicago. While in Mississippi she undertook numerous club activities and held high executive positions in musical organization. She is an ex-member of the board of the State Teachers' Association of Mississippi.

Mrs. Mayher is a woman of dynamic and attractive personality and no doubt much of her remarkable success as a teacher is attributable to her personal charm. She inspires immediate confidence and respect in her pupils and stimulates them to their finest thought and efforts.

She makes it a point to develop a broad musical background and understanding in all her pupils. They must be musicians first and pianists second. Mere technical proficiency is only the "spelling," as she puts it. She insists that music on all occasions be intelligent and articulate. She also features



BEULAH CHRISTIAN MAYHER

ensemble playing along with the regular piano study. She is an exponent of the Dunning System for beginners, a system to which she has made various additions of her own.

Gieseeking Indorses Leimer Method

Walter Gieseeking, distinguished pianist, whose successful tours in America made him so popular, recently states: "I owe my entire musical education to Karl Leimer, with whom I studied from 1912 to 1917. More than twelve years have passed, yet through him I attained and still retain the necessary objective point of view, which builds a confident judgment. I am still an absolutely faithful follower of Leimer's method, which I consider the best and most



KARL LEIMER and
WALTER GIESEKING,
his pupil (seated).

rational way to develop one's musical abilities to the highest possible degree."

Mr. Leimer educates his pupils in piano playing to listen to themselves; he considers this the most important factor in music study. Hours of practice without concentration, without listening to every single note, is, to him, time squandered. Said Gieseeking: "Only a trained ear is able to distinguish the finer nuances which a finished technic imparts, and it is only through self-criticism that the sense of tonal beauty and for the finest gradation of tone is developed so that the player arrives at perfected pianistic art with beauty of tone. A rhythmically exact performance is possible only through strict control of one's self; it is impossible to describe the disappointment of the listener who has time-sense, when listening to rhythmically faulty playing. It is unfortunate that, for instance, in Germany one frequently hears this loose, unorthodox sort of playing; pianists too often give little heed to the true note-valuation of the composer, and I am still thankful to Mr. Leimer that he taught me to respect the notation and the intention of a composition.

"Only through exact following of all expression marks is one able to feel and live the composer's thought, reproducing an artwork with faithfulness, in the correct style. In the course of my musical work I found that many technicians, musically unimportant pianists, who do not understand the composer's work, in order to make it interesting take liberties with it, which leads to wrong interpretation. The ambitious student seldom understands how difficult it is to play with true correctness, that is, not only the correct notes, but also with due regard to the composer's intentions. This is only possible with incessant, conscious mastery of all nuances of tone and touch, which must be so complete that the mental picture of the tone and of a phrase becomes automatic, hand and arm both working to perfect interpretation.

"The Leimer method embraces the principle to discard everything unnecessary, utilizing only such muscles as are needed at the moment, which without doubt brings

the desired results." Mr. Gieseeking adds: "It is through my inducement that Karl Leimer publishes the fundamental principles of our method, through which many pianists will derive great benefit."

Mannes School Pupils Before Public

Paul Stassevitch and Frank Bibb, of the Mannes School, have a generous number of pupils before the New York public at this time. Violin pupils of Mr. Stassevitch who have just appeared, or will do so shortly, in Metropolitan concerts are Caroline Thomas, heard in Town Hall on January 9 after a Jordan Hall recital in Boston on the 6th; Hazel Jean Kirk, in a January Steinway Hall recital, and Charles Fleischmann, in a Steinway Hall program early in February. A Stassevitch pupil active in the musical world of Boston is Marianne Lowell; and one to be heard shortly in Washington is Loris Gratke. Mr. Stassevitch, who, in addition to his violin teaching at the Mannes School, leads the Senior Orchestra, conducted for Alexander Siloti's re-appearance at Carnegie Hall earlier this year, and for Margrethe Somme at Carnegie Hall on January 31.

This season several of Frank Bibb's vocal pupils have made marked successes. Of these three were in the American Opera Company—Nathalie Hall, in the important roles of Yolanda and Marguerite, Bottina Hall as Carmen, and George Houston. Thomas Houston, another Bibb pupil, was leading man in the popular musical comedy, The New Moon, and Harold Hanson, for two seasons with the American Opera Company, is now with one of the Paramount Units. George Morgan, heard in recital at Town Hall, will sail in April for European concerts; Edward O'Brien and Harriet Colston, Baltimore joint-recitalists, have been heard also in solo appearances in Baltimore, Washington, and Malden, Mass. Another Bibb pupil is Rita Orville.

Alice Lawrence Ward Studio Notes

Veronica Wiggins, contralto, has made a contract to broadcast on The Gold Strand hour, station WABC, beginning March 3. Miss Wiggins also broadcasts on The Paramount Theatre hour, station WABC, Saturdays, at 10 P. M.; also from station WOR every evening at 11:30, in Moonbeams; in Don Juan, Wednesdays at 10 P. M., and in the Choir Invisible, Sundays, at 8 P. M. For the Lewis and Skye Scottish Society she sang two groups of songs at Pythian Temple, on February 7, Annette Simpson, lyric soprano, sang (a reengagement) for The Massachusetts Society at the Neighborhood House, Brooklyn, on February 3, offering two groups of songs, by Haydn, Monro, Brown Scott, Rogers, and Corby. Veronica Wiggins and Annette Simpson are both artist-pupils of Alice Lawrence Ward.

Adele Epstein in Recital

On February 12, at Steinway Hall, a good sized audience attended the song recital of Adele Epstein. Her program was a varied one. She displayed a soprano voice of fine quality and range, which was used with intelligence. Her singing of the aria, Ardon gl'incensi, from Donizetti's Lucia di Lammermoor, assisted by A. Gershunoff, flutist, was charming and in graceful style. The singer's enunciation was clear and distinct, and her interpretations artistic. Miss Epstein had many recalls to which she graciously responded. Pierre Luboshutz furnished brilliant accompaniments.

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Dorothy Gordon

Interviews

Christopher Robin
Milne

Dorothy Gordon, charming entertainer of young folks, while on her trip abroad last summer, had the pleasure of meeting and interviewing Christopher Robin, the little son of A. A. Milne, famous author. Here is what Miss Gordon wrote:

"The taxi turned into a street where all the houses looked the same, tiny houses set close together on either side of the street. 'Oh,' thought I, very much disappointed, 'A. A. Milne couldn't live in a house like everybody else.' Then I saw one that had a bright blue door and blue windows and warm orange curtains, and somehow it looked altogether different and I knew that that must be the house—and so it was.

"My driver had taken me miles out of my way to a wrong address, and when I finally arrived at the blue door, half an hour late for my appointment, I expostulated strongly. 'Well, loidy, ye speaks with a furrin haccet,' said he. Nervous at being late, I rushed breathlessly into the Milne drawing room. 'Please forgive me for being late, but the driver took me out of my way, because, he said, I had a foreign accent!' Mr. and Mrs. Milne laughed heartily and then everything was easy.

"We sat at the fireside over our tea, in the charming drawing-room, full of color, warm yellows and warmer orange to shut out the drab greyness of the English winters. Mr. Milne spoke little at first, slouching back in his chair pulling at his ubiquitous pipe, with his eyes screwed up into a twinkle; he listened to Mrs. Milne and myself talking about his plays and poems and about the songs. When I told her how American children adore Winnie the Pooh, When We Were Very Young, Now We Are Six, and The House at Pooh Corner, he became interested.

"He moved over to another chair closer to us and joined in the conversation, and asked me to tell him the favorites of the children. He was particularly pleased when I told him how the children adore Vespers, because that is one of his favorites also. Then of course there are The King's Breakfast, and Hoppity, and Us Two, and Market Square, and Sneezles. But it is difficult to speak of favorites. The children love them all.

"Everybody asks me, 'Did you really meet A. A. Milne? Is he tall, is he short? Is he as charming as his writings? What is Mrs. Milne like? How old is Christopher Robin? Is he spoiled?' 'Just a moment,' I beg. 'One at a time please!' Then I tell them that I really met A. A. Milne. He is tall and slender, lean and browned, with a manner of infinite charm. When you meet Mrs. Milne you know instantly that no-one else could have been just as right to be the wife of A. A., and the mother of Christopher Robin. I felt that more strongly later in the afternoon when Christopher Robin escorted me gallantly down to the drawing room, from the nursery where we had had our little visit and I saw the little fellow with his mother. What a happy family group that was!

"No, indeed, Christopher Robin is not spoiled. He is a charming child, with a good deal of poise, and a little manner that is grown-up, but wholly delightful. And when he began to play slap hands with me, the grown-up manner left him entirely and he was a laughing, mischievous, chuckling boy of eight shamelessly delighted at my inability to follow his quick rhythmic clapping. And his excitement over his first pair of long cricket pants was that of a normal, natural, exultant boy of eight.

"Christopher Robin and his mother call Mr. Milne, 'Blue.' The first time I saw him he wore a suit as bright blue as the door. Christopher Robin laughed heartily when I called his father 'A. A.'

"'Ha-ha, you call Daddy 'A. A.,' why do you call him that?'

"'Because that is his name,' I answered. 'Why do you call him "Blue"?' They all looked at each other and nobody said anything, so I suppose it is their own little secret and is not for us to know."

Angela Diller to Hold Lecture Classes

Angela Diller announces that she will give three special lecture classes for teachers at the Diller-Quaile School of Music in New York. The first lecture, on Monday morning, March 3, will be on Rhythm; the following week on Melody, and on March 17 Miss Diller will speak on Harmony. At each lecture there will be an informal discussion of general teaching problems.

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Gunn Pupil Wins Appearance With the Chicago Symphony

Segovia, Gettys, Gordon String Quartet, Andersen and Scionti Give Programs—School Recitals and Studio Notes.

CHICAGO.—To hear Segovia is to know how the guitar should be played. A wizard, a master of that instrument, Segovia delighted a very large audience at the Studenbaker Theater on February 16. His program was most appropriate and he scored a huge success.

FRANCES GETTYS

The Civic Theater harbored a large assemblage when Frances Gettys gave another song recital under the direction of Bertha Ott, also on February 16. Beautifully gowned, the attractive young songstress made a fine impression on her first appearance on the stage, and she proved in excellent voice and mood in her rendition of the very difficult recitative and rondo, *Mia Speranza Adorata* by Mozart. In this intricate number Miss Gettys showed herself a fine musician as well as a singer of the first order. The voice has taken on volume since last heard here, and at the same time has lost none of its luscious quality. In a French group, consisting of numbers by Duparc, Messager and Georges, she was equally happy. Singing with marked ability, phrasing well and enunciating the text clearly. Likewise, in Italian songs by Respighi, Sadero, Rosi, Santoliquido and Boito. English and American numbers were not heard by this reviewer. A recital which promises many returns here, the popularity of the singer being again attested by the spontaneous reception accorded her.

BRILLIANT-LIVEN MUSIC SCHOOL RECITAL

The twenty-eighth recital of the Brilliant-Liven Music School at Zeisler Hall, Chicago Woman's Club, on February 16, brought forth some unusually talented and well trained students of piano and violin. Besides being a fine artist, Sophia Brilliant-Liven has the ability to impart her pianistic knowledge to others, and as a teacher she has developed many talented students into fine young artists. Not all pupils who come to Mme. Brilliant-Liven for instruction are talented, yet under her training every one is thoroughly schooled in the art of piano playing. Michael Liven, also a very learned musician, is equally successful with his violin pupils.

Highlights on the program February 16 were the playing of the Mozart E minor Sonata for violin and piano by Marian Feigen and Faye Segal; Fannie Homer's well thought out rendition of Moszkowski's *The Jugglers* and Paderewski's *Cracovienne Fantastique*; Rose Goldberg's fine interpretation of the Weber *Konzertstueck*; Marian Feigen's beautiful playing of the Tschalkowsky *Serenade Melancolique* and Miriam Mesirow's brilliant performance of the Arensky Concerto in F minor. Mme. Brilliant-Liven presided at the second piano in the Weber *Konzertstueck* and in the Arensky Concerto.

Two very young pupils, Edith Kosh and Anita Olefsky, (each seven years old), showed unusual talent. Others who showed the results of the splendid training received at the Brilliant-Liven Music School were Leybush Nathanson, Virginia Mesirow, Eleanor Thies, Adeline Greenstein, Ritta Fox and Hyman Lipshutz. Mme. Brilliant-Liven's pupils: Joseph Jerome and Marian Feigen, violin students of Mr. Liven; Walter Cantor, Eleanor Reimer, Rose Miller, Rose

Ikenn, and Ella Schneider, pupils of Evelyn Shapiro, Brilliant-Liven's assistant.

ARTHUR BURTON PUPIL WINS PRAISE

When Arthur Burton's artist pupil, John Macdonald, basso, sang in the Messiah at Marquette, Mich., recently, he sang the recitative, *Thus Saith the Lord*, with a fine sense of tonal and dramatic values, according to the reviewer for the Marquette Journal, who was also of the opinion that there is amazing fullness and power in the lower register of his voice, which at first impresses as a high baritone.

CLARE OSBORNE REED STUDIO NOTES

The meetings of Clare Osborne Reed's professional pianist's class, held every Monday morning at the Columbia School of Music, continue to be a source of inspiration and to elicit the utmost enthusiasm from those who attend.

The literature covered extends from Bach to Scriabine, Korngold and Wladigeross. Mark Hallett, who has been busy with engagements with the Chrysolite Club, the Kenosha and Beverly Hills Women's Clubs and the Daughters of 1812, has been playing some very interesting modern things, including the Rubenzahl by Korngold, *The Chimes of St. Patrick* by Whithorne, and *The Cat and the Mouse* by Copland. Mrs. Cooper, of Hammond, Ind., has been playing some of the smaller gems of Bach, while Herbert Bergman is doing the Bach-Busoni Toccata and Fugue. Dorothy Pulse, of Waukegan, who won her bachelor's degree in June from the Columbia School of Music, has returned for further work with Mrs. Reed. She has been attending the Monday class, and added greatly to its interest with some Scriabine poems and the Nocturne, opus 5, No. 2.

Lois Weigert Pickrum of New York, was a welcome visitor last week. She is a former graduate and member of the faculty of Columbia School, and a member of the Mu Phi Epsilon. She contributed the Leschetizky Etude Heroique to the informal program.

GORDON STRING QUARTET

With a program containing the Mozart G major quartet, a Prelude and Waltz by Glazounoff and Franck's Quartet in D, the Gordon String Quartet held a large audience enthralled at Orchestra Hall on February 16. This representative organization, with Jacques Gordon at its head, easily takes its place among the best in the land. The smooth blending of tone, the unity of thought and aim that make for perfect ensemble playing are among the chief reasons why the Gordon String Quartet never fails to satisfy its listeners. Every number on the program was most enthusiastically applauded. The Gordon String Quartet is doing much to make ensemble music popular among the masses and has succeeded in drawing large audiences whenever it appears.

GUNN PUPIL WINS ORCHESTRA APPEARANCE

Grace Nelson, Chicago pianist, was the young artist chosen by Frederick Stock and his advisory committee for an appearance with the Chicago Symphony Orchestra, at the regular Friday-Saturday concerts of March 21 and 22. Miss Nelson is the first of the young artists with sufficient talent and experience to be thus benefited.

The advisory committee was made up of Rudolph Ganz, Edward Moore and Herbert Witherspoon, who chose Miss Nelson among some thirty young pianists who had made application and were given a hearing on February 20. Honorable mention was given by the committee to Agnes B. Conover, Margaret Farr and Sam Raphling.

Miss Nelson is a student of Glenn Dillard Gunn, head of the school which bears his name and music critic for the Chicago Herald and Examiner.

AMERICAN CONSERVATORY NOTES

Lorane Britten, student in composition under John Palmer and piano pupil of Allen Spencer, won the first prize in a recent composition contest conducted by Pro-Musica in Kansas. There were eleven entrants, including prominent Kansas composers. Mr. Britten will play his composition, *Whirlwinds*, on the Pro-Musica program in Chanute, Kans., on March 12.

Cecil Martin Haake, director of the department of class piano methods, gave an address on his chosen work last week at the Kansas State Music Teachers convention at Emporia, Kans.

Aletta Tenold and Grace Welsh, duopianists and members of the conservatory faculty, received most favorable comment from the critics upon their recital in Town Hall, New York, on February 17. They played on this program numbers by Bach and Mozart and several modern groups, including compositions by Casella and Infante.

STELL ANDERSEN AND SILVIO SCIONTI

Stell Andersen and Silvio Scionti who have won recognition throughout this country and in foreign lands were heard at Kimball Hall on February 20 in a recital under the auspices of the Gamma chapter of the Phi Beta Fraternity.

Opening their program with the first movement of the Clementi-Timm Sonata in B flat, they gave a fine exhibition of two-piano playing as they did in the Bach-Doebber Minuet in G major which followed. The same was true of their playing of the Schubert-Bauer, *Andantino Varie* and Two Etudes by Chopin-Maier, which brought an encore. Miss Andersen's solo numbers consisted of Brahms' Four Waltzes, Liszt's *Au Bord d'une Source* and the Liszt-Busoni Campanella which won for the young pianist a well deserved success and demand for an extra number.

The rather noisy Castelnuovo-Tedesco *Alt Wien* is not an ideal two-piano composition, yet it was played so well by these two pianists as to arouse the enthusiasm of the listeners. Mr. Scionti's solos consisted of *Dance of Narcissus* by Gargiulo, Debussy's *La Terrasse* des audiences du clair de lune and Rachmaninoff's B flat Prelude. Owing to other duties those numbers could not be heard by the reviewer, nor Chabrier's *Espana*, with which the artists concluded the program.

BUSH CONSERVATORY RECITALS

The following students were presented in recital at Buch Conservatory on February 15: Rae Fisher, Anna Marie Hanson, Josefa Hansen, Ruth Rudek, Ethel Levin, Leo Krakow, Neppie Melton, Elnora Madden, Sally Radoff, Harold Newton and Lorraine Hechtman from the piano, voice and violin departments.

Richard Czerwonky presented his artist pupil, George Swigart in violin recital on February 20. In a program made up of the Vitale Chaconne, the Wieniawski D minor Concerto and shorter numbers by Skilton-Czerwonky, Tschalkowsky-Czerwonky, Czerwonky, Chopin-Sarasate and Hubay, the gifted violinist gave admirable account of himself and showed the results of the excellent training he has received.

JEANNETTE COX.

Verdi Club Music and Drama

The musical and dramatic afternoon, February 14, given by the Verdi Club (fourteenth season), at Hotel Plaza, Florence Foster Jenkins presiding, opened with a novelty, an Opera Silhouette in costume, Dora Hood Jackson reciting the letter scene from *Madame Butterfly*, to the piano music of Puccini, played by Mr. Alexi with excellent touch; she pleased so much that she had to play an encore, *The Tomcat*.

The Russian Cathedral Choir (four male singers) followed, appearing three times, first in their ancient Moscow Cathedral robes, then in colored blouses of soft tones. They sang *The Lord's Prayer*, *Evening Bells* (Rimsky-Korsakoff), the latter with deep-toned bell effects, also humorous songs such as *Water Bug and Rose*, and folk songs of various sentiment, ranging from the sad to the comic. In all these, the well-balanced voices, and especially the very low tones of the six-foot bass, were very effective. Gladys Baxter, leading singer-actress of *A Wonderful Night* (Fledermaus), sang three French songs with temperamental ardor, spontaneity and power of voice, also *The Star* as encore; Autumn (Rogers) and Homing (Del Riego) completed her solos, which were warmly applauded, President Foster taking occasion to introduce her instructor, John Hutchins. Nicholas Vasilieff, tenor, and director of the Russians, sang Arensky's *Dusk*, adding Song of India as an encore, in a voice of delicacy and expression. Edwin McArthur was a capable accompanist; he was publicly complimented by the president.

During an intermission George A. King talked of the annual Skylark Ball, March 19; mentioned the February 22 Dansante, and also referred to Mrs. Chase who had fallen and sustained injury to her wrist.

The guests of honor were: Mrs. Charles Henry Fisher, president-general of the Colonial Dames; Sidney Toler, A Wise Child Company; Mrs. Frank E. Barrett, president, The Portia Club; Mrs. John E. King, president, The Theatre Club; Mrs. Minton Dyke Clark, president, National Society of New England Women; Mrs. Daniel Pelton Duffie, president, N. Y. State Women; Mrs. Henry M. McDowell, president, Manhattan Study Club; Mrs. Charles Dorrance Foster; Dora de Phillipe; Lillian Francis Fitch; Media Wager, president, Indiana Club; Mrs. Henry Willis Phelps, president, Fidelis; Mrs. John G. Gilmore, editor, Tennessee Club Women, and Mrs. Charles Lendow, president, The Texas Club.

Killion and Michaud to Give Joint Recital

Ethel Killion, coloratura soprano, and Arthur Michaud, tenor, are to give a joint recital at Chalif Hall, New York, on March 13.

Shortly after this recital, Mr. Michaud will make a Canadian tour, with appearances in Montreal, St. John, St. Anne de la Pocatiere, Rimouski and Riviere du Loup, all provinces of Quebec. Mr. Michaud received his early training in Montreal, later going to Germany to perfect his studies under the personal guidance of Lilli and Marie Lehmann. Lilli Lehmann soon recognized his talent and predicted a great future for him. Miss Killion (Mrs. Michaud), in addition to her concert activities, has maintained a studio of musical instruction in New York for several years.

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(Continued from page 29)

incredible devotion of Mrs. MacDowell, who has accepted a gigantic task in carrying out her husband's wishes."

After the conclusion of Mr. Hale's remarks the musical part of the concert opened with a concerto for three pianos in D minor, by Bach, played in a most artistic manner by Olga Samaroff, Ernest Hutcheson and John Erskine. The artists were given an ovation, having to appear before the footlights many times. May Peterson, next on the program, offered the aria, Deh Vieni non Tardar, from Mozart's The Marriage of Figaro. She came on the stage carrying a bouquet of beautiful roses which were fully outmatched by her own charms. She sang with a beauty and purity of tone, producing a marvelous pianissimo which could be heard in the farthest corner of the hall; the enthusiastic applause which she received from the audience was fully deserved, and her recalls were many.

Mrs. MacDowell was to have spoken next, but was forced to send word that she had not sufficiently recovered from her recent illness to be there. Mr. Erskine, who announced this, said that Mrs. MacDowell wished to thank everybody for their generosity, having hoped to be there in person, her disappointment being keen at not being able to take part in this wonderful testimonial to her husband.

Mr. Erskine dismissed the audience for the intermission which turned out to be an unusually lengthy one, so long that the audience began applauding impatiently, when finally the concert continued with Mr. Hutcheson and Mr. Salmond playing Beethoven's sonata for cello and piano, op. 69, in A major. They played this beautiful composition in a most finished manner, with artistic shading and refinement of tone and an immaculate technic. The sincere and prolonged applause must have been most gratifying to these fine musicians. May Peterson sang again, this time four dainty songs, two of them in French, the story of which she told the audience in a most charming manner. She was ably assisted at the piano by Dr. Carl Lamson.

Mr. and Mrs. Fox, who played two compositions of MacDowell arranged for two pianos by Mr. Fox, ended the program. The beauty of these compositions was enhanced by the clever arrangement for two pianos of the Scherzo from MacDowell's Orchestra Suite, and Finale from the Celtic Sonata.

After the conclusion of the concert Mr. Erskine showed a number of lantern slides, illustrating a short but very interesting lecture on the MacDowell Colony. He pointed out how much more difficult it seems to be for a composer to have his music played than for an author to have his books read, giving the reason for this that the average performer is too lazy to learn new works.

These remarks ended this unique affair which will bring in quite a little to the endowment fund of the Colony at Peterborough, a cause different in a good many ways from anything of its kind. Mrs. F. A. Cooke was in charge of the concert, and the ushers were young and attractive Boston debutantes. The audience included most of the prominent musicians and music lovers of the city. W. L.

New York Opera Club

Sadko was the Metropolitan Opera novelty discussed by Charlotte Lund at the New York Opera Club at Chalif's in the afternoon. Mme. Lund told the plot of the opera and sang several of the principal soprano numbers, including the Song of India, which was beautifully done. She did some duets, too, with Oliver Stewart, who was heard in some of the arias of Sadko. Mr. Wellington-Smith, the baritone of the company, was also heard to advantage, the three artists being extremely well received by the audience. A "surprise" violinist, a young lady whose name was not given, played charmingly. Prior to Sadko, both Mme. Lund and Mr. Wellington-Smith were heard in some Russian songs, which added to the artistic merit of the program.

Mme. Lund is to be congratulated on the work she is doing in New York this season, both through these opera recitals and her performances for the children. She is to be accredited with an educational work greatly in demand and one which is rapidly becoming more and more appreciated.

Final Biltmore Musicale

The eighth and final concert of the series of Biltmore Musicales was given on February 21 in the ballroom of the Hotel Biltmore, the usual enthusiastic and capacity audience attending.

The Biltmore Friday Morning Musicale series will be resumed in the grand ballroom of the Biltmore Hotel for the 1930-1931 season, to be held on the following dates: November 7 and 21; December 5 and 19, 1930; January 9 and 23, February 6 and 20, 1931.

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Miniature Music Dramas, by Jane Kerley.—As explained in the subtitle, these are vocal adaptations of famous compositions, with texts, stage directions, illustrated settings and suggestions for costuming. The works are bound together in a single volume. There are eight of them, the music being by Schubert (twice), Mozart (twice), Schumann, Mendelssohn, Delibes and Chopin. Nothing is left to the imagination, there being a picture illustrating the action of each piece, the pictures apparently made from photographs, and complete directions and details. There appears to be one character only in some of the pieces, two in others, and a number in two or three. This idea of inducing children to visualize the music by acting it, is excellent, and the work has been splendidly done by the author. Those who talk about making America an operatic country should take notice of such efforts as this.

The Artisan, song, by Harriet Ware.—Edwin Markham, who gave all of us the horrors when he wrote *The Man with the Hoe*, is responsible for this poem, which is equally impressive and equally dreadful. It begins "And when He comes into this world gone wrong," and is carried out in that tone, with, of course, the usual Pollyanna attitude. It explains itself in the end with the words, "Lo, He has come, our Christ the Artisan." This intensely dramatic poem offers a wide opportunity for musical setting to so able a writer as Harriet Ware, and she has made the most of it. She has conceived an orchestration to it and has marked the suggested instrumental color in the piano accompaniment. A note at the foot of the first page says: "This composition is to be sung and played with intense animation throughout, with a spirit of joy in every line, and at no place should it drag." The melody is strong, vigorous and appealing, and the entire fabric of the work shows the hand of the skilled technician.

Jairus' Daughter, a sacred cantata, by A. Louis Scarmolin.—The text is by Frederick H. Martens. The arrangement is for soli and chorus, with piano or organ accompaniment. There are ten short numbers requiring seventy-five octavo music pages for their exposition. The music is interesting in a conventional manner, presents no difficulty either for the singers or for the accompanist, and is sure to prove effective. The pieces are, for the most part, run in together, and there is sufficient variety to hold attention. The finale is a rousing chorus, "Rejoice!"

Little Brown House, a song by G. Romili.—This is a popular waltz ballad.

Two Songs by Theodore Stearns.—They are of a set of four and are entitled *The Clover Field* and *Sonnet*. It will be recalled that Theodore Stearns was the composer of *The Snow Bird*, given several years ago by the Chicago Civic Opera Company, and is now living abroad as a winner of a Guggenheim Scholarship. The songs are melodic and effective, quite conventional, but furnished with rich harmonies, and the second of the two with a brilliant piano accompaniment. The music is excellently made and the composer obviously highly gifted. One would like to see more from the pen of Mr. Stearns.

Musical Fancies for Piano, by Beryl Rubinstein.—Mr. Rubinstein, who is a brilliant musician and composer, and has proved himself capable of writing music for professionals, here turns his hand very gracefully to the entertainment and education of early youth. He does so highly successfully, and has given these little pieces an artistic flavor all too rare in music for these grades. The works are commended with real pleasure.

(Clayton F. Summy Co., Chicago)

Miniatures for Sight Reading, by Arthur Oglesbee.—Little pieces with large notes in various keys.

One—Three—Five, Easy Pieces for Piano Based on the Triad, by Pearl Marie Barker.—These are also in large notes, useful for sight reading.

A Trilogy of Sacred Songs, by W. B. Olds.—There are three titles, *Omniscience*, *Omnipresence* and *Omnipotence*. The words are by Kate G. Pohl, the music melodic and devotional, not especially simple but at the same time not difficult. The organ registration is marked in the accompaniment, which, however, may also effectively be played on the piano.

Piece Fantastique, for piano, by Alan Samar.—An exceedingly interesting study, especially for the left hand, which has two brief figures which are repeated over and over again from beginning to end. The music is rather difficult.

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Mary Turner Salter, composer of The Cry of Rachel, Serenity, Come to the Garden, and other songs often heard over the radio, is frequently called one of the foremost song composers of America.

Mrs. Salter is also a highly successful teacher; before she ever wrote a song she had gained distinction as a concert oratorio and church singer in New York, Boston, Chicago, and other cities.

D. A. Clippinger, well known vocal teacher of Chicago and author of books on singing, commenting on Mrs. Salter's songs, said: "I often wondered what manner of person it was that had this peculiar gift for vocal writing, who could write songs without dreary spots in them, with no padding, with no evidence that inspiration had run low and mere intellect was at work; songs that had unity and a due sense of proportion, that were a combination of a lovely poem and a fine melody, with just enough accompaniment but never overloaded. One day I discovered the secret—the writer of these songs was a singer."

Her experience as teacher dates from her student period, when, as a pupil of Erminia Rudersdorf, one of the greatest authorities on opera and oratorio in this country, she was delegated to superintend the practice of pupils. Her interests now are more than ever concentrated upon teaching; an indication of some of the results of this work is contained in a printed folder entitled Short Stories of Experiences in Vocal Study by a few of them and which she is sending to persons interested. The following, by a gifted New York singer is typical of the others:

"I have studied for years with great teachers in America, Italy and France, but results were never so swift or lasting as those after I had studied with Mrs. Salter. It seemed miraculous and unbelievable that such a quiet unpretentious teacher as Mrs. Salter, with none of the pose or advertised methods or exaggerated promises of some of our well known teachers, should so easily be able to accomplish the hoped-for results. The proof of this tremendous improvement in my voice is that not only my friends have been asking me to sing for them repeatedly, but also I have had re-

quests from disinterested but appreciative people who are in search of pure tone, and the real quality which according to them is rare. All this never happened to me before I studied with Mrs. Salter. Before, the enthusiasm about my voice was only perfunctory; now it is real."

A member of the MUSICAL COURIER staff recently had the pleasure of hearing praises of Mrs. Salter by Irene Sargeant mezzo-soprano, who had previously received instruction in Cincinnati and later in Italy. Not having accomplished what she had hoped for with her voice she was quite in despair, when by chance a friend directed her to Mrs. Salter.

"Mary Turner Salter fired me with ambition," she said. "She showed me in very simple fashion how to produce a brilliant yet velvety quality of tone, and to sing with utmost freedom. Her instruction brought me into an intimacy with my voice I had never known. Voice placing, clear diction, and understandable enunciation are among the things I learned from her. I am leaving for Florida, but on my return in the spring I plan to resume with Mrs. Salter, for in her I have found a teacher who has wonderful patience, musicianship, knowledge of the voice, and wide range of ability, enabling me to overcome any and all vocal difficulties."

Prague Acclaims Cara Verson

When Cara Verson, American "pianist moderne," played at Prague, Czechoslovakia, on her recent European tour the critics found her recital "an evening of piano painting," her program captivating, interesting and unusual and received with great appreciation. That she possesses many virtues which today are very rare, and that because she does not like external artistic displays, hers is painting-like and individual sympathetic rendition of impressionists, especially of Debussy, was the opinion expressed by the writer for the Ceske Slovo. That she controls the piano technic splendidly, that her passages flow lightly and beautifully and that her rendition has style, is warm and supported by a masterly virtuosity was what

the Narondi Listy reviewer had to say. That she showed unusual industry in clever preparation of her program and energy and greatest strength in her playing of it was expressed by the critic of the Bohemia. Mme. Verson uses a very well modelled pianissimo which breathed seductively in Soirree dans Granade and she played such complicated and passionate compositions as Scriabin's Vers La Flamme and his sonata Wonder-Architecture in clean manner, according to the critic of the Prager Tagblatt.

Bronstein Pupils in Recital

Raphael Bronstein, well known violinist and teacher with studios in New York, will



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Auer at the Imperial Conservatory for Music at Petrograd, has been teaching in New York since 1922. During this time he has presented many of his students in recitals of their own—all of them receiving complimentary criticism from the press. Three of Mr. Bronstein's outstanding pupils are Benjie Steinberg, Max Tartasky and Jack Ebel, all of whom have given Town Hall recitals and achieved notable success in their work. Two of his most promising pupils are Alter N. Bielski and Rose Wartsky, nine and eleven years old respectively, who, in the opinion of their teacher, will make a mark for themselves in the musical world.

Mr. Bronstein has recently opened a studio in Philadelphia, where he teaches one day a week in response to many requests for his services in that city. His teaching, which has been complimented by Prof. Auer, is receiving wide recognition, and the result that he is always receiving requests to teach out of New York. Mr. Bronstein's pupil-recitals are always well worth hearing.

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MUSIC IN THE SCHOOLS and COLLEGES

A Departmental Feature Conducted by Albert Edmund Brown, Dean, Ithaca Institution of Public School Music

This Department is published in the interest of Music in Public Education in America. Live news items, programs, photographs and articles of interest to our readers should be sent for publication to Dean Brown at Dewitt Park, Ithaca, New York

CREATIVE MUSIC IN THE SCHOOLS

By Satis N. Coleman.

(Paper read at the State Music Supervisors' Conference, Boston, January 20.)

Music teachers of the world are more wide awake today than ever before, and likewise, the average citizen is giving more serious thought to the music education of his children, and to their art experiences in general. This growing public concern about school music is especially pleasing to all of us who are trying to see that music methods of today shall have the benefit of the best modern thought in educational psychology. Since the turn of the new century so much has been discovered about the way human beings learn, and of the drives that control their behavior, and so many valuable contributions have been made to the psychology of education, that it well behooves music teachers to keep these things in mind. We deal with a dynamic force that may operate either to the well being or to the harm of children, and we can not afford to let the growing knowledge of the new century go by as of no consequence to us. For it seems to be true, as Stanley Hall has said, that "music teachers, more than any other class, are charged with the custody and responsibility of the hygiene of the emotional life."

In the olden days, people were not seriously concerned about methods of teaching. The music-master passed on what skill and knowledge he could in the same way it was presented to him. His musical knowledge was arranged in logical order in his mind, and in this order he gave it out. His musicianship was the important thing, not his method, nor his psychology of teaching. The child was asked to acquire technical skill in order to learn something about it, which was, of course, putting the cart before the horse. For generations, music was taught in this way, easily perpetuated because of the fact that this plan seemed to be successful in so many cases. But it was the talented children who succeeded, and they did so in spite of those methods, not because of them. Their natural ability probably would have transcended almost any kind of method. The failures were dropped from the ledger and forgotten.

As is well known to everyone here, the old methods of music teaching which we inherited have not functioned in the lives of the masses of children, at least in America. But we now know many of the causes of the failure; and this is encouraging, for with better knowledge we will probably be able to find new and better ways.

The modern philosophy of education is based on natural law as fundamental as the law of gravity; and the modern teacher knows that children learn those things which bring them satisfaction—whether it is making music, reading Latin, or telling the truth; and that they try to escape those things which cause them annoyance. The application of this one life-principle to educational procedure has made the modern music teacher distrust the old pedagogy which laid so much stress on technical drill. Knowing that growth follows the direction of the greatest

satisfactions, and realizing also the great dynamic force of the creative impulse, and the wholesome satisfactions of creative work, the modern teacher turns her thought to the creative aspects of music, and endeavors to guide her pupils in the direction of original work.

Never before in the history of the world have psychologists attached so much importance to creative work in the happiness of human beings, and likewise, never before have educators given so much serious thought to the significance of creative expression in the development of children. The term "creative" has become a byword in education, and many people think it is being so over-used that a reaction against the word is inevitable. But even though the word may become taboo, and the expression dropped from our vocabularies, the idea must remain under some symbol, for it is founded on a basic life-principle, and so long as children are born with creative powers inherent in their make-up, the full realization of life will demand the use of those powers.

There are numberless ways of being creative, but in the very nature of things it so happens that the field of art offers, perhaps, the greatest opportunity for creative expression. For here it is direct, society sets up no barriers, and demands nothing except sincerity. The field of art is universally open, and every man—no matter how poor he be—may enter and try his hand. Not everyone may create a masterpiece, but everyone may build something from his own imagination, or form a symbol that stands for a thought in his own inner life. Maybe it is only a few crude lines to represent an object which he sees in his mind's eye, or a few spots of color that please his aesthetic sense, or a few unmusical

sounds that express some feeling within. These are the beginnings of creative art expression, in which every normal human being has some capacity.

Though all art is universal in its appeal, perhaps more members of the human race have employed creative expression in music than in any other art, because it can be so spontaneous, and so direct an expression of personal feeling. No tools and no medium other than the body are necessary. The primitive savage who is stirred to emotion has only to open his mouth and lift his voice, and the feeling will, almost of itself, take form in song.

Most primitive peoples in their native surroundings are free to give musical expression to their moods and feelings. Among those primitive peoples whose music is unstudied and spontaneous we find creative art at its best, the type, perhaps, which furnishes the foundation of our great art. Nearly every primitive tribe known today has some form of music which is a free and definite expression of inner states of mind and feeling. With many it is dancing to the accompaniment of hand-clapping or drum beats, or to no accompaniment at all. Maybe it is the beating of weird rhythms on the drum, rhythms that can express joy or sorrow, elation, hope or despair. Or maybe it is a new song poured out by the feeling of the moment, and perhaps never sung again. The creative element in primitive music is impressed upon those of us who try to write down a song from hearing a savage or a child improvise, and find that it is never sung twice the same way.

The creative efforts of primitive peoples also involve the making of instruments,—crude instruments of course,—but quite sufficient to give the maker great satisfaction in constructing it, and equally great joy in using it. Maybe his instrument is a contrivance that meant weeks of searching for the proper material. Or perhaps the tortoiseshell already at hand, or the hollow coconut suggested to his mind its musical possibilities, and by happy inspiration and work of hand and brain, there is formed a musical companion to share his troubles and help him to express his raptures. Then follow hours and days of experimenting, of tapping or blowing or twanging, as the case may be, until the musician knows what his instrument

can do, and what he, with its help, can express. This is creative music, without the like of which we should never have inherited the orchestral instruments of the present. As it was with our ancient forefathers, so it is with primitive peoples of today, simple unstudied expressions of thought and feeling, but which contain the elements of all the lovely folk tunes that have evolved from such beginnings, and of all that the great masters later have wrought.

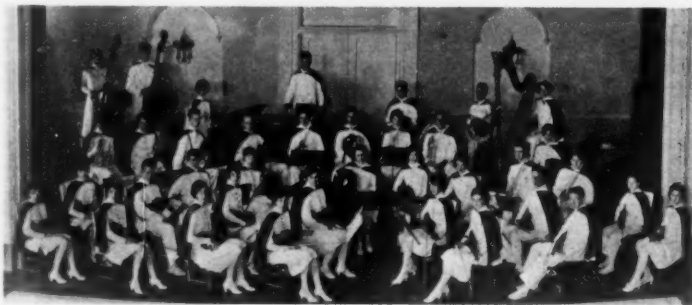
The creative powers of school children are manifested in the songs they compose, the tunes they make, either at home or in class; in their spontaneous outbursts of song and poetry; their improvisations on instruments which they play, the construction of original forms of instruments, and all their varied experiments, either in instrument-making, melody or harmony-making, all their explorations in the science of sound, or in the artistic use of those sounds. All self-initiated adventures into the art of music, and all manipulations of new forms, every effort to produce something new, or to make a new combination of known elements,—all this is creative whether the creator is a child or a mature artist. The main requirement in creative work is that it shall be self-directed and involve an element of exploration, of "trial and error" if you please, with an outcome which brings new experience to the creator.

Since the term "creative education" came into vogue, we have been tempted to apply the word to too many activities of children. "Creative" is a good word, but we must not spoil it with false and insincere connotations lest we lose altogether its meaning, and meet too early the fate to which I have already alluded.

Science, literature, painting, sculpture, music, sociology, and even politics may be creative, but only when they produce some new combination of working materials, differing in some way, at least, from anything the producer had known before. In order that we may keep together in our thought, we must remember that to "create" means to "originate," and that a product that is a reproduction, or an expression which is an interpretation of the expression of another, is not necessarily creative.

I said that the product of a creative act is one that had never been known by the producer, and this is an important consideration, especially in the field of education. The inventor who applies for his patent and finds, to his great disappointment, that someone else has made the same invention, is no less a creator because some one else did it first. So far as he is concerned, the work is original and creative; and doubtless the joy of discovery was as great as that of his successful rival for the patent-rights. And the child who produces something which is original so far as he is concerned, be it ever so simple, has done a creative piece of work. The child who laboriously reproduces the creation of another may be doing something of great value to him, but we must not call it creative. Many have said "But music is different; every time a composition is played, it must be created over again, and therefore all music is creative." But let us not deceive ourselves in our wish to glorify the art of music. The musician who employs his knowledge and skill to interpret and reproduce Bach is no more creative than the painter who uses his knowledge and skill to reproduce Titian.

The interpretive artist has intelligence, pliability, imagination, and must be able to



HIGH SCHOOL ORCHESTRA OF JOHNSON CITY, TENN., of which Margaret Haynes Wright is director. This group is the outgrowth of toy symphonies and ensemble groups trained by Miss Wright while the present high school students, members of the orchestra, were in the early grades. Johnson City has good orchestras in both Junior and Senior high schools. Mary Luter Wright cooperates with her sister in this work. At the contest held last year, Johnson City won first place, later going to Iowa City.



BOYS' VOCATIONAL SCHOOL BAND, OF LANSING, MICH., of which King Stacy is the director. This organization won first place in the National School Band Contest of 1929, in class B; first place in the All-Class National Marching Contest of 1929, and first place in the Michigan Band Contest of 1927-28-29.

MUSIC IN THE SCHOOLS AND COLLEGES

identify himself with the master whom he interprets. The creative artist is free and knows no limitations. He is explorative, experimental; he makes new combinations; but he, too, has great imagination and intelligence; and he has knowledge with which to guide and criticize his own experiments. The creative power of the artist may be measured by his ability to weld known material into new and beautiful forms. He may be both compiler and interpreter, but unless he is also something else, he is not creative. A gift from heaven? Yes. And all are not endowed, but all of us have the creative gift in some measure.

And that gift must be used. Creative work is imperative in the lives of all of us, not merely because the world's supply of inventions and works of art is thereby increased, but because it is needed in the development of the individual. The exercise of creative power brings poise, brings adjustment, integration and self-control. Cultivate real creative power and "all other things shall be added unto you"; for in so far as creative power is wisely exercised, the entire personality is developed in a wholesome direction. Anyone who has experienced the drive of the creative impulse, or observed a child who is absorbed in the execution of some cherished idea of his own, knows what a mighty force lies behind it. It sweeps away every movable thing that stands in its way, and send fiery invectives against those hindrances that offer resistance. Every part of the child's body and every phase of his thinking is co-ordinated to send force and thought in that one direction. He is an integrated personality with one purpose. An integrated personality with a definite purpose! Is it not what we spend our lives trying to attain? The child before our eyes has it already. If we could only let him keep and exercise that zeal, instead of coaxing, or forcing, or intriguing him into tasks of our designing that are not his own! All creative work has behind it the drive of a unified purpose, and whether it is writing a song or digging a cave or composing a symphony, it calls into unified action the whole being of the worker, and allows all of his powers to develop in complete harmony and adjustment. Without this exercise, the harmonious integration of the personality is very difficult. Whatever power one has is best discovered and developed in original work. An innate power that is not brought to light and exercised does not always lie harmlessly dormant, but often gives trouble. The happy life is the one in which all innate power is given wholesome and unrestrained exercise; and it seems to be a law of nature that creative work releases this innate power and breaks down restraint.

We are all egotists, and we like to feel our power. Every person, child or grown-up, who realizes that he has produced something new and different, feels himself in league with the great Creator to some

extent, and experiences an exaltation which transcends all other kinds of egotistic satisfactions. It thus provides an "emotional outlet," as we say, an intellectual joy that furnishes a substitute for emotional excitement.

If creative work is so good for us, how shall we cultivate that power in children and in ourselves? How may we all become composers of music? Here we meet three great difficulties, namely: (1.) So few teachers know how to do original work themselves, and still less how to develop it in others; (2.) Children vary so much in musical ability that it is very difficult to know what to expect of any individual child; and (3.) It is so hard to find materials and to adjust the music instruction to the level of each child's creative ability. But we shall find ways to meet all these difficulties.

(To be continued next week.)

* * *

News From the Field

CALIFORNIA

Pasadena.—Lillian Mohr, assistant supervisor of music, Pasadena schools, will give a late University extension course in Creative Music. This is an upper division teacher training course, carrying two units of credit and is required for an A. B. degree. It is the same course Miss Mohr is just completing for the second time with kindergarten primary teachers, but is adapted to meet the needs of upper grade teachers.

CONNECTICUT

Hartford.—More than 600 pupils of graduating classes in the city elementary schools were guests at a concert by the fifty-piece Hartford Inter-High School orchestra in the Broad Street auditorium. The orchestra, under the direction of James D. Price, played selections typical of various countries.

The program opened with an English selection, *Pomp and Circumstance*, a march-overture by Sir Edward Elgar and played at the coronation of King Edward VII. The second number was *Waltz of the Flowers* from the *Nutcracker Suite* by Tchaikovsky. *Procession of the Sardar*, from *Caucasian Sketches*, a semi-oriental selection, was next. It was followed by *In a Persian Market*, a musical picture of an Oriental bazaar. Australia's contribution was *Children's March*, based on an Anglo-Saxon song, *Over the Hills and Far Away*, arranged by Percy Grainger, Australian pianist. The program closed with *The Stars and Stripes Forever*, by John Philip Sousa.

The executive committee of the orchestra includes Laureat H. Martineau, concertmaster; Stanley H. Rood, faculty advisor, and James C. Turnbull, Frederick T. Bashour, Louis Carabillo and Isaac J. Cohen.

FLORIDA

West Palm Beach.—A boys' band for West Palm Beach was recently organized at the Palm Beach High School by the directors supervising the West Palm Beach Harmonica Band. The minimum age limit of applicants for band positions has been set at twelve years and upwards.

Jacksonville.—Students of the Jacksonville High Schools may elect music as one of their regular subjects and receive credit for their work on the same basis as other subjects, it was announced recently by Cleve J. Carson, supervisor of music in the public schools.

Prof. R. B. Rutherford, superintendent of public instruction, and Principals S. F. Wetzel of Andrew Jackson High School; R. C. Marshall of Robert E. Lee, and W. H. Turney of Julia Landon, are co-operating in every way to make music a vital part of the high school curriculum.

Most of the outstanding universities of the country now accept two credits of music as entrance requirements.

In addition to the orchestra and mixed chorus work, which has been offered during the past semester, a boys' glee club and a girls' glee club will be organized during the last half of the year. A course of appreciation of music, which includes the Damrosch Friday morning radio program, and which should interest a large number of students, will be a new subject in the high schools during the second semester.

The Andrew Jackson music department will be under the direction of Mrs. Lillian Lawrence. Grover Stroh will have charge of the vocal and theoretical work at Lee High, while Leroy McGowan will continue directing the orchestra. Merle Walker again will have charge of normal training music in Andrew Jackson, and credit will be granted in this course as in other subjects.

IDAHO

Boise.—The grade school orchestra from Central, Longfellow and Lowell, totaling sixty-five pieces, presented a musical program to sixth, seventh and eighth graders at the Boise High School Auditorium late in January. The program, arranged by Howard Deye, director of instrumental music, featured the three orchestras separately as well as combined, and a group of solo numbers by grade pupils. Throughout the program the music showed qualities unusual for grade work.

Judith Mahan, director of music in the Boise schools, announced that an evening presentation of the program would be offered the public and that the administrators were working for a date on which to present the program.

It was the first time that an attempt had been made in the Boise grade schools to have different grade school orchestras play together. The success of the program was due to the combined efforts of the music supervisors in the different schools working under the direction of Director Deye.

Opening the performance, the Central orchestra, under the direction of Harold Hines, played two numbers. Virgil Beetham

Noted Educators

MARGARET HAYNES WRIGHT

director of the High School Orchestra at Johnson City, Tenn., was educated at the University of Chattanooga. From that institution she received a Bachelor of Music degree, later pursuing her study of piano and violin under noted teachers at Bush Conservatory, Chicago, and Louisville Conservatory, at which places she also had training in normal methods and orchestration. She has had marked success in teaching piano and violin. For several years she was head of the instrumental music department of the East Tennessee Teachers' College at Johnson City, later becoming connected with the city schools as director of the High School Orchestra, and maintaining a private studio.



Miss Wright for several years has been prominently identified with the work of the Tennessee State Music Teachers' Association, being at present vice-president and serving as head of Instrumental Affairs and chairman of the All-State Orchestra.

offered a clarinet solo, *Song of the Sun*. The Longfellow Orchestra, under the direction of Jeanette Hewitt, played four numbers. Letha Howell gave a violin solo and Carol Porter and Marion Starkey a piano duet. Lilly Eichelberger directed the Lowell Orchestra in two selections, and Neola Fox played a cello solo.

MASSACHUSETTS

Boston.—The seventh annual Conference of Music Supervisors of the State of Massachusetts was held at Hotel Statler on January 20. The program for the morning session held in the Georgian Room was as follows:

Orchestra Numbers, Lewis Junior High School, Boston; Choral Numbers, Glee Club, Dorchester High School for Girls, Boston, under the direction of Daniel D. Tierney, Jr.; Demonstration of Application of Standard Tests in Music, C. Francis Woods, State Normal School, Salem, assisted by students from the Salem Normal School; address, *Creative Music in the Schools* (illustrated with slides), Satis N. Coleman, Lincoln School, Teachers' College, New York City; Discussion Groups—(1) *The Creative Spirit in Music* (leader, Robert M. Howard, Director of Music, Fall River), (2) *The Comparative Values of Vocal and Instru-*

(Continued on page 40)

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MUSIC IN THE SCHOOLS AND COLLEGES

mental Music in the Public Schools (leader, Alexander E. Cleary, Supervisor of Music, Chelsea), (3) Music Appreciation, How Best Accomplished Through Singing or Listening (leader, Percy Graham, Supervisor of Music, Lynn.)

At the afternoon session the following program was given:

The Preparation in Music of the Classroom Teacher, Frank A. Scott (Superintendent of Schools, Belmont), Charlotte C. Walsh (Principal, Riverside School, Lowell), Alma D. Holton (Supervisor of Music, Melrose), Olive M. Strangman (Principal, Munroe School, Lexington); Vocal Selections—L'Amero from Il re pastore (Mozart), Auftraege (Schumann), Sometimes (Walter), 'Tis Snowing (Bernberg), Helen Snow, State Normal School, Lowell; Address—Some Suggested Improvements in the Teaching of Public School Music, Dr. Archibald T. Davison, professor of music, Harvard University, Cambridge.

Fitchburg.—Ex-Mayor Marcus A. Coolidge presented James A. Chalmers, principal of the Fitchburg High School, with \$1000 to be devoted to the use of the high school band. This contribution is but one of the many similar generous donations previously made by Mr. Coolidge for the use of the band. It is to be used to provide instruction to the pupils, and to make it possible for many more pupils to participate in band instruction.

Mr. Coolidge has been interested in the band since its organization. He was one of those who made the formation of the band possible; he provided the uniforms and by his generous contributions made it possible to procure the necessary instruments.

There are nearly fifty members in the band this year. This is the largest number ever enrolled. Others will be provided for by the recent generous donation and members will be able to receive individual as well as ensemble instruction.

Principal Chalmers was deeply gratified by Mr. Coolidge's generosity and continued interest. The band is constantly increasing in size and improving in ability. Many members of the band also play in the high school orchestra and their unusual ability as musicians was strikingly evidenced at the inauguration exercises in City Hall when the orchestra won much commendation for its excellent playing.

Greenfield.—Elsie Jeffries, music supervisor in the schools, is putting on a new course in music appreciation. She is carrying a Victrola with her to the different schools using classical records by the best composers. She gives brief sketches on the lives of these composers and, after twelve lessons, there will be a test at which time the children will—when the records are played—recognize the piece of music and be able to give the history of the composer's life.

Whitman.—Steps were taken at a meeting of the High School toward the organization of a high school band. Donald Leach, who is to be director, welcomed twenty-

five of the boys of the school, many of them well known members of the school orchestra, and others are expected to join the organization which gives promise of being a prominent feature in musical circles in town. Rehearsals will be held each Monday afternoon at the school.

Lowell.—A concert, combining music and blackboard illustrations, was given recently before students and faculty of the Lowell State Normal School by Helen E. Snow, assistant director of music; Demeritte A. Hiscoe, instructor of blackboard drawing, and William H. Heller, organist of Lowell.

Miss Snow sang several selections, with Mr. Heller at the piano. Mr. Hiscoe's contribution to the program was a group of artistic blackboard subjects. A feature of the program was the finale when Mr. Hiscoe drew a pastoral scene as Miss Snow presented the subject in song. Inez Field Damon is director of the department, which offers a four years' course for the training of supervisors of music.

MONTANA

Havre.—Laura Raguse is music supervisor in Havre, Mont. The work in grades and high schools has been completely reorganized, and an orchestra and several choruses formed.

Shelby.—Emma Lou Neffner is music supervisor in Shelby, Mont. The classes organized include Music History and Appreciation, two girls' glee clubs, a boys' glee club, a violin club, and a grade glee club. Miss Neffner also supervises music in assembly programs. Under the direction of L. P. Jackson a school band of sixty-five pieces has also been organized.

Browning City.—The Browning High School music department presented a fall program recently under the direction of Fred A. Curtion. The program included numbers by the band, and boys' and girls' glee clubs, besides several instrumental solos. December 20, the grade children of Browning City Schools sang Christmas carols at a community Christmas tree under Mr. Curtion's direction. The children were seated on the stage of the High School auditorium, on especially arranged seats, and special lighting and Christmas decorations were provided.

Bozeman.—Marguerite V. Hood, director of music in the Gallatin County High School, Bozeman, Mont., has resigned from her position to become state supervisor of music for Montana in place of Adelaide Dampiere. Miss Dampiere was married to Irwin Dodge Hale of San Diego, Cal., on December 20.

Miss Hood is a graduate of Jamestown College, North Dakota, and has studied Public School Music at Northwestern University. She has taught in Jamestown College Summer School; Havre Mont., Public Schools, and for the past four years has taught in Bozeman as director of music in Gallatin County High School, and supervisor of music in the rural schools of Gallatin County. She is first vice-presi-

dent of the Northwest Music Supervisors' Conference, and spent the past summer traveling in Europe and attending the Lausanne Conference.

Miss Hood will be succeeded in her work in Bozeman by Arthur Solberg. Mr. Solberg is a graduate of St. Olaf's College of Music. He has been music supervisor at Preston, Minn., for two years.

NEW JERSEY

Elizabeth.—A number of distinguished visitors were present at a concert in the Hillside Avenue School, Hillside, to inaugurate the series of concerts which is being sponsored there for school pupils and to inaugurate, at the same time, a system of pupil concert series planned for communities by the National Music League of New York.

The concert given by Donald McGill, baritone; Catherine Wade-Smith, violinist, and Sanford Schlusell, pianist, the first of four planned for Hillside school children, was also the first of its type and purpose to be given in this country. An auditorium unexpectedly crowded with enthusiastic children marked it as an outstanding success.

Approximately twenty similar concerts, made possible through the National Music League of New York, are proposed for Elizabeth schools, and, according to present plans, will be given next month. At least one concert will be available for every school child and two for the pupils in those buildings where it is felt that more than one will be supported.

Mrs. Mabel Y. Stephens, supervisor of music in Hillside, welcomed children and parents. Harold Vincent Milligan as executive director of the league, explained how Hillside had been the first community to request artists for a pupil series when the plan was announced last spring. He said that the concert was the first of hundreds to be given to school children of the United States this winter.

R. S. Earl, former Mayor of Hillside, extended the welcome of the schools and of the people of Hillside to the artists. A. G. Woodfield, supervising principal of the Hillside schools, also spoke briefly, emphasizing the opportunity offered to the children through the concert plan.

Newark.—The third annual boys' band concert was presented at the Newark High School gymnasium on January 16. The band consists of sixty-five pieces. Besides selections by the entire band, there were numbers by a brass quintet; Edith Brown, Ralph DeGroat, Thomas Gravino played the trumpets, and Fred Boehmler and Benjamin DeYoung the trombones; a saxophone duet was given by Maynard Messinger and Clifton Harris; a trumpet solo by Maurice Thorn; brass quartet, composed of Donald Bird and Justin Downs, trumpets, and Dan Chaffee and Benjamin DeYoung, trombones.

The band was supplemented by the Eastman School of Music male quartet and accompanist. The personnel of the quartet is: Leroy Morlock, baritone; Frank Baker, first tenor; George Meggs, bass; Jerome Smith, second tenor.

Hoboken.—The Board of Education and the School Extension Committee gave a free concert at Public School No. 24. Mrs. Edward A. Ransom, Jr., is chairman of the music committee. Moritz E. Schwartz

had charge of the program which was presented by the Dickinson High School Orchestra, which had been highly trained by him, and which presented a program of unusual merit, including selections from Wagner and Verdi.

The Dickinson High School Orchestra has been appearing for many years at the school concerts. Each year there are changes in the personnel. In past years Mr. Schwartz has presented members of the orchestra who in later life have become band leaders and concert soloists. The present orchestra consists of about sixty players.

TEXAS

Houston.—Neville F. Allison, trombone player in the San Jacinto High School orchestra, and known as one of Houston's outstanding young musicians, has been elected to membership in the National High School Orchestra which meets in Chicago, March 23 to 27, to play for the sessions of the music supervisors' national conference.

This was made known at the school following the receipt of a message from Joseph E. Maddy, of the University of Michigan, who is organizing the orchestra. Young Allison is the only student from the Houston schools to attend the convention. Only three high school musicians from Texas were selected.

The 1930 national high school orchestra will number about 300 players, said to be the cream of the high school music talent in the United States.

VERMONT

Brattleboro.—Evelyn Johnson, Dorothy Hewitt and Bernice Wells, former students of the Brattleboro High School, gave a program of songs before the Woman's Club here on December 27. These young ladies are now studying for public school music supervision and will graduate with the baccalaureate degree in June of this year.

WASHINGTON

Anacortes.—Although Anacortes has a population of 5,284, a band of twenty-seven pieces has been organized in the local high school. Applications from twenty-five other students have been made with about thirty more studying instrumental music with a request for more musical instruments. It is hoped that Anacortes will have a band of sixty pieces before the close of the school year.

Spokane.—Seventeen city schools contributed ninety pupils to the all-city orchestra which played here January 29 and 30. John W. Dickinson is rehearsing the group.

The annual concert has been postponed until after the graduating exercises for the three city high schools, at which the group will also play. Following the appearance at North Central, the all-city group will play at exercises at Lewis and Clark.

A public concert will be held early during the second semester, the proceeds of which will be used for the purchase of musical instruments for those children who would otherwise be unable to play with the group.

Members of junior high school orchestras are not eligible to play in the all-city and several of the grade schools have individual orchestras which do not accept members of the larger unit.


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BRUSSELS—Among the innumerable concerts that took place during the first part of the season an account must be given of the appearance of at least four of the leading artists, who won an extraordinary success. One was the pianist, Youra Guller, who played Schumann's Symphonic Etudes in memorable fashion. Under her fingers the composer's transcendental lyricism was given real inward significance, and thanks to her imagery and intelligent interpretation the work acquired a beautiful profundity.

Entirely different, but no less subtle, was the concert given by Yelly d'Aranyi, who captivated the audience with her fine performances. Her interpretation of Mendelssohn's concerto literally rejuvenated this hackneyed work, and the distinctively individual reading which she gave to a Bach sonata for violin alone was a veritable triumph. She has one of the most delightfully artistic natures that I know.

BACHAUS PLAYS BEETHOVEN

Wilhelm Bachaus gave a concert of three Beethoven sonatas played in impeccable style. Like Youra Guller, Bachaus is of a contemplative disposition, but less deliberate. With him emotion is not controlled by an undue amount of reflection.

With Alexander Borovsky we recover the play of externals, of the pictorial, which is so strongly in fashion today. This time we have found an accomplished artist. Certain inequalities which marked his playing in former years have given place to a delightful homogeneity of expression. His roughness has become force, his faults of taste have given place to a fresh style which is not without its curious surprises. Liszt's second rhapsody became a revelation and Moussorgsky's Pictures in an Exhibition have never appeared more luminous. Two Bach chorales showed the artist in a still more favorable light, giving full play to his superior technique, his beautifully calculated sonorities and his serenity of expression, all of which showed the enormous progress he has made in the realm of emotion.

A. G.

Through the Ears

(Continued from page 8)

helps many of them. Most of us need this bridge or crutch of assistance, conscious or not, in taking up a new subject.

What everyone must watch for in guiding others into music on this path is the day when a pupil turns over in his mind, whistling or humming, a tune from a song which has suddenly become very satisfying with the words forgotten. When that first musical phrase is held, and its beauty enjoyed with every sensation it arouses, with no tyrannous demand from the wordy side of the brain for a translation, the greatest of all steps has been taken. (In fact it can reasonably be argued that a teacher can do no more. It is not like learning shorthand. There is a possibility of achieving finality in shorthand, but none in music). That is the beginning of "thinking musically," as one might think algebraically or geometrically. This apprehension of a musical phrase makes it possible to compare it with others, and little by little our idea of the content of music is obtained. Musicians reading music criticisms so often look for this and are disappointed by its absence, yet a moment's thought would show them that it cannot be set down in words.

Mr. Schelling, Sir Henry Hadow, Dr. Malcolm Sargent and many other critics and teachers must be tired of reiterating that there must be no "playing down" to the pupil in the sense of the music not being first class, but it is remarkable how persistent is the idea amongst teachers that "Won't you buy my pretty flowers?" is better suited as food for young minds than some of—for example—Schumann's Kinderscenen.

Lester Ensemble in Concert at North Wales

The Lester Concert Ensemble, sponsored by the Lester Piano Company, appeared in recital in North Wales, Pa., on February 13, under the auspices of the Women's Civic Club of that city. Despite very inclement weather, about 350 music lovers from the surrounding countryside attended the concert, thus proving how popular this organization is. The artists who participated were Josef Wissow, pianist; Jeno de Donath, violinist; Marguerite Barr, contralto, and Mary Miller Mount, accompanist.

It was the prevailing opinion among those who had attended previous concerts of the Ensemble that this was one of the finest ever presented by this organization. The program was interspersed with intermittent demands for encores, proof in itself that the concert was a decided success.

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Getting Down to Fundamentals in the Radio Business—The Situation in Cincinnati as Typical of Other Centers—The Essential Difficulties That Have Led to Loss of Profits—Advertising Wastage—Operating Radio Store on a Piano Overhead—The Price Cutting Evil—Distribution Troubles and Broadcasting Inefficiency—What Can Be Done to Save the Situation?

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This year of 1930 will probably be the greatest in the history of the radio, if all that is forecast by the radio manufacturers be reliable. It remains to be seen whether these predictions will come true or not. Certainly during the year 1929 there were many faults to be ascribed to the manufacturers through their distribution methods. Those who have studied the problem are of the opinion that the greatest mistake that is made by the radio manufacturers is the placing of radios of the same name in the hands of too many in a given center, and this bringing about a competition that even price values are trifled with.

Name value always protects price, but it can not control the mass of dealers that have been allowed to take on the radio, whether piano dealer, music dealer, automobile dealer, or the many small shops that do not realize the question of profit making.

Over-advertising has created much of dissatisfaction as to returns to the dealers, and it must be said that upon the dealers rests the absorption of the products of the radio manufacturers. When one states that over-advertising has been resorted to in many centers throughout the country, there is a protest from many sources, for advertising is looked upon by many as the crux of distribution. That money can be wasted in advertising a product, and results that are detrimental to eventual profits, can not be denied by those who have investigated and studied the situation.

On Radio Advertising

In the issue of the MUSICAL COURIER of February 1 there appeared the following editorial:

A recent survey made in one of the larger cities of this country regarding radio selling is an illustration of how business men can waste the money that comes in on actual selling. The high percentage of sales in the radio today is on the installment plan. The population of the city in which this survey was made, including its suburbs, is over 600,000. The number of radio stores is hard to estimate. The city supports four daily papers, two morning and two afternoon papers, which in itself shows that the advertising possibilities are confined to only four publications.

The writer is not much interested in the radio as a business proposition, and proposes to confine his writings to the piano, as he always has, but the radio has had much to do with present conditions in the piano trade, and the illustration that is herewith being given is simply to give the piano dealers an idea of how money can be wasted. The survey made of the amount of advertising in 1929 in that one city done by the distributors of radios, and not counting any advertising of the local dealers shows 3 1/3 per cent of the gross sales made by the distributors in the city.

Now, here is something for piano dealers to think about, and also piano manufacturers. We do not expect radio manufacturers in the present somewhat tumultuous conditions that surround the production of these small musical instruments to arrive at conclusions, but here is evidence of waste that leads to thoughts about selling methods that are vital. If in that particular city the distributors spent 3 1/3 per cent in advertising of the business that was done in the retailing of the radios by dealers in that city, then there is something absolutely wrong in the question of overhead.

A Protest

This editorial was part of the Expressions of the February 1 issue of this paper. It aroused considerable interest, although the mistake as to percentage was apparent. At least one piano dealer in St. Louis questioned that percentage quoted, as follows:

St. Louis, Mo., Feb. 8, 1930.

Dear Mr. Geppert:

In your Expressions in the Feb. 1 paper of the MUSICAL COURIER, you say some mighty big things about the advertising in a town like our own, and

I do not know whether it is St. Louis you talk about or not, but it reads like it to me. You may have the percentage right, but the papers might be something for an official investigating committee to be appointed to just arrive at what you mean in what you say. I have been in the piano business for years. My father was in the business before me, and I was raised in it. The advertising always bothered me. In one of your articles last year you advised 5 per cent as the amount dealers should spend in advertising. Now you complain because radio men spent 3 1/3 per cent. That don't read good to me. I am selling radios, but I have made no money to speak of at it, for that service expense eats up all the profit I should make. You say we piano men sell radios on a piano overhead. Maybe that is where I fall down. But how are we going to get around it? And why complain about what the manufacturers are doing as to advertising? That much of that article does not jibe in with your usual explanations. I have followed you for many years and generally found you correct. But in that which I complain of you seem on a straddle as to advertising that makes me want to ask you what it is all about.

With best regards,

The True Figures

On the same date that this letter was written, February 8, there appeared the following correction as to this percentage:

In last week's Expressions dealing with the wastes in radio selling, the statement was made that in one particular city, the distributors spent 3 1/3 per cent. of their gross business in advertising to the radio retailers. Due to an unfortunate typographical error, the force of this condemnation was lost. The actual figure that should have appeared in this connection is 33 1/3 per cent. This is a staggering total. There is something wrong somewhere when the middlemen between the manufacturers and the retailers spend one third of their entire gross income in making themselves known to the people who actually sell to the public. What makes this even worse is that most of this advertising has little or no selling appeal, as far as the public is concerned. The statement made last week bears repetition: "If, in that particular city, the distributors spent 33 1/3 per cent. of their gross sales in advertising to the dealers who did the actual retailing of radio sets in that city, then there is something absolutely wrong in the matter of overhead."

A Tabular Proof

Our St. Louis friend was mistaken as to the location, but St. Louis wants to claim everything. To make it plain it may be said that the center in question is Cincinnati. Many have doubted the figures that were printed as to the amount of advertising that was referred to in the editorial in question. To

prove that what was said in that editorial was correct, there is herewith presented a survey of the advertising, not only as to the radio itself, but also as to the amount of advertising that was done to create a demand for radio tubes.

Those men who have been much interested as to the question of advertising can well study the figures. It is estimated that, if added to the figures herewith presented, the amount the dealers themselves did above that of the distributors or "jobbers" of the manufacturers, there was over a million dollars spent to make known the radio to the good people of Cincinnati and that territory.

There is no question but what that advertising did create a great demand. The jobbers, so-called, flooded all Cincinnati with the various makes of radios that are found in the table herewith presented, and also the same can be said of radio tubes, but little advertising was done as regards tubes direct. All the advertising seems to concentrate upon the radio as a musical instrument.

There, of course, followed an after-clap of this great amount of advertising, and the number of dealers who have been led into the radio business. Today the Cincinnati papers are flooded with advertising of radios at prices that run from 50 per cent. or more below the figures that were asked for the same instruments during 1929.

A Real Problem

Here is presented a problem that the radio manufacturers must meet. It is something that no one can deliberately forecast as to what the end will be. It must be that the jobbers are unloading on the dealers, or that the dealers have carried over from 1929 into 1930 inventories that they were unable to dispose of, notwithstanding the great amount of advertising that was done by the jobbers themselves, which represented 33 1/3 per cent. of the total volume of business that the jobbers did with the manufacturers. This must be borne in mind by those who are objecting to the figures. What the jobbers got from the dealers in the way of business can well be arrived at by adding the discount the jobbers offered.

A Wurlitzer Radio Statement

There is no question but that thousands of radios were sold through the great advertising that was

RADIO TUBE ADVERTISING FOR YEAR 1929—MEDIA RECORDS

	Number 1	Number 2	Number 3 Morning	Number 4 Sunday	TOTAL ADV.
Arcturus	\$8,918	\$5,904	\$567		\$15,389
Cunningham	6,723	6,436			13,159
Gold Seal	616		60		676
DeForest	3,837		2,905	774	7,516
Hygrade	4,140				4,140
Ken-Rad	4,013	3,150		380	7,543
Marvin	339				339
Perryman	4,338				4,338
R. C. A. Radiotron	5,071		1,118		6,189
Speed	2,079				2,079
Sylvania	3,789	1,326			5,115
Triad	2,335	2,855	455		5,645
CeCo	2,815				2,815
Marathon	45	183			228
Raytheon	802				802
Sonatron	1,407			523	1,930
Van Horn	185	202			387
LaSalle	4,061				4,061
TOTAL	\$55,153	\$20,056	\$4,478	\$2,304	\$82,351

Piano and Musical Instrument Section

done in Cincinnati in 1929. Here we have presented to us the following interview with an official of the Rudolph Wurlitzer Company, which gives some idea of what was done by that great institution in Cincinnati and throughout its vast chain of stores. The interview was printed in the Cincinnati Commercial-Tribune of February 16 and applies to Cincinnati directly:

Officials of the Rudolph Wurlitzer Company, world-famous makers of musical instruments, report that the great demand for Wurlitzer radios during the past year resulted in an increase of 54.9 per cent for 1929 over the year 1928.

"When consideration is given the fact that prices of the new standard Wurlitzer radio sets were lower during 1929 than in 1928, due to increased popular demand and greater mass production," said a Wurlitzer official, "this increase is all the more startling."

"The outlook for 1930 appears brighter than did 1929 at this same time last year. A recent survey shows that more than ten million homes are now wired for electricity which do not possess radio sets. At the same time there is a replacement market of approximately three million homes now using old battery sets."

"Reports from district sales managers in charge of the chain of Wurlitzer stores from coast to coast indicate a record-smashing February in radio sales volume. Wurlitzer radio sets have been brought to such a point of perfection that the public demand is continuing to increase."

As to Net Profit

The percentage of increase in Cincinnati was something over 55 per cent. in excess of 1928. Here we have a direct application to the advertising that was done in that one center. It can well be understood that the radio manufacturers, or jobbers, for the jobbers are directed by the manufacturers as to advertising in a way, did the same in every other center of like size, or it can be applied to the smaller centers in the same way.

If the Rudolph Wurlitzer Company in its Cincinnati business increased its sales over 55 per cent., then is presented to the present writer an opportunity of digging into the question of the ultimate profit on this greatly increased business, incited probably through the vast amount of advertising that was done in the Cincinnati daily papers. The problem of net profits is the most important item in all of the great work of selling the millions of radios that are being produced. That is what radios are sold for; that is what causes people to go into the radio business.

For many months the writer has endeavored to bring to those who are selling radios some inclination toward looking to the profit-making as the important part in the business; but seemingly there has not been invented by the manufacturers any distribution method that would obviate the excessive overhead and the unusual extravagances as exhibited in the efforts to place the radio in the homes of the people. There have been many complaints made.

Some give this, others give that excuse for the non-profit making that is presented in radio selling. We must acknowledge that present distribution methods are not conducive toward a concentration on name value and the maintaining of price values so that profits will be the end of all radio sales. That the radio dealers are not making money is evident in every direction one seeks to investigate. Competition between dealers as to the same make of radio of name value is very keen. The piano dealer who is carrying an excessive overhead can not compete with the little book store or other like business venture next door to him, for the reason that the rental overhead is not to be compared, and if the piano dealer is giving the main part of his time and attention to the radio, certainly the radio is carrying the overhead of the piano store.

The book seller, the stationery shop, the automobile accessory shop, and little places of that kind have no overhead that compares with that of the piano dealer, yet the "little fellow" with the little store can obtain a representation of a name value radio and enter into direct competition with the piano dealer whose overhead is far above that of the smaller dealer. This is not said as against the right of the "little fellow" to have radios to sell, but the manufacturers must protect the dealers that are handling his line, if he is working toward name value.

An Interview

All this was presented to the mind when the interview with the official of the Rudolph Wurlitzer Company was read. The present writer was interested enough to interview the Wurlitzer Company, through one of its officials, presenting the conditions

to him and propounding the following question as to the faulty distribution methods:

"As a commercial proposition, did it pay?"

The answer was: "It did not give a return commensurate with the capital and effort."

"Why?"

"Because of overhead, service, competition engendered through distribution methods of the manufacturers, and overproduction by the manufacturers. We now are facing the results of the great sales of 1929, and it is necessary for us to correct, through the jobbers and manufacturers, evils that cut whatever profits we should have obtained to a figure that is not encouraging."

"What's the remedy?" was asked.

"We believe the radios can be made a commercial success. That has to be worked out. It can be done. The radio is as yet in its infancy as to distribution methods all along the line, from broadcasting to the receivers. Inventive genius has made the radio what it is mechanically. The weak spot is the selling. It looks as though the brain of the producers have made a greater success than the distributors. The radio, like the piano, is a success, but the art of distribution has not kept even with the work of the scientists. In other words, business lags behind science. In this respect both the radio and the piano suffer for lack of selling ability on the part of those who are in the business."

The "Tired Business Man"

It, therefore, can be seen that 1930 promises to be the turning point as to the radio as a commercial proposition. We hear much during our present time about the "tired business man." Here comes in something that the broadcasters must take up and must solve. It is just as important as is the question of direct contact with the listeners-in in the selling of radios. The "tired business man" does not want to hear about business when he gets home at night. How much the women think of this during the day when they tune in on the radio and proceed with their duties in the household is a question that mere man can approach with diffidence.

The "tired business man," however, those whom the theatrical managers seemingly strive to cater to, are not considered, seemingly. The iterated and reiterated "business talks" that intermingle with the musical service that is rendered is of no joy to a man who has been delving into business activities during the day. Those who have radios can well

understand that neither the wife, the husband, nor the children are entertained by the loud mouthed exclamations and ballyhoo talks of the so-called announcers. There is not that attention paid in this direction that tends toward the building up of a respect for the radio.

From the manufacturers to the dealers there must permeate a respect for what is handed to their patrons, for the listeners-in are the ones who pay the bills for all of the work. Some may say the advertisers pay the bills; that is, those who hire loud-mouthed announcers to invade your parlor when the "door bell ringer" would not even be permitted to put his foot into the door to keep it from slamming in his face. If a "door bell ringer" ever attempted to talk and yell as loud as some announcers there would be a call for the police.

The Distribution Problem

There must be a general reconstruction of the whole question of distribution. The crux of this is in bringing the broadcasters to an understanding that the "business talks" and the talks like unto Coney Island ballyhoo artists, loud and strident, often so unpleasant that the most hardened listener-in will turn the radio off and seek other amusement that the radio has laid aside for the time being, are not conducive to respect for the radio. Yet they can be made of an efficient and far-reaching benefit to those who benefit through that form of advertising.

To listen-in on a beautiful piece of music which the radio has turned down to meet the limitations as to the volume of tone necessary for a correct rendering as to the size of the room, and have it broken into by a loud-mouthed ballyhoo talk on peanuts, or silks, no matter what the object, is distressing and creates a nervous aversion to the announcer.

The broadcasters should look into and arrange to have the volume of tone utilized by the announcer fit in with the music that makes up the program. It is not necessary for announcers to yell. They can talk in an even tone with what is being given in the program and carry the weight of the argument far better than distressing the ears of an entire community.

Manufacturers are dependent upon the broadcasting to create a demand for the radio. Their advertising in the daily papers proves that newspapers and magazine advertising is the crux of publicity. If the radio could fulfill all that is expected in advertising, then the newspaper and magazine publications would not flourish as they now do. This is not meant to decry the value of radio advertising, but it is a warning to the broadcasters, which the manufacturers should assist in, and this passed on to the

RADIO SET ADVERTISING FOR YEAR 1929—MEDIA RECORDS

	Number 1	Number 2	Number 3	Number 4	TOTAL
			Morning	Sunday	ADV.
A. C. Dayton	\$14,902	\$405			\$16,115
Amrad	2,970	2,094	488	832	7,216
Atwater-Kent	43,082	23,261	4,154	8,488	80,815
Bosch	5,998	618		1,049	7,665
Brandes	22,939				22,939
Bremer-Tully	4,074			942	5,016
Brunswick	10,821	5,005		2,060	17,886
Courier	2,520			2,515	5,035
Crosley	15,992	6,476	4,947	444	32,764
Day-Fan	1,005	238		3,411	6,905
Earl	6,250			5,342	11,592
Edison	18,264	4,120		1,320	24,272
Erla	363	452		360	1,175
Eveready	18,670	7,365			26,305
Fada	8,846	6,649			15,495
Freed	5,642	7,991		520	15,681
Freed-Eiseman	167				167
Freshman	1,139		106		1,245
Graybar	1,228			1,526	2,754
Grebe	481			9,777	10,258
Gulbranson	766		164	2,997	3,927
Howard	392	398		1,240	2,030
Kellogg	9,317	2,010		1,803	15,006
Kennedy	7,819			1,290	9,109
Kolster	14,757	3,982			18,739
Lyric	6,116	1,872		2,396	10,384
Majestic	74,768	24,234		13,476	120,788
McMillan	1,998			345	2,343
Peerless and Courier	3,715			3,690	7,405
Philco	15,999	11,005	734	5,545	37,351
Polk	90				90
R. C. A.	33,937	24,671	1,288		60,896
Silver	775	632			1,407
Sonora	2,430		2,716		5,146
Sparton	24,710	396			27,506
Steinitz	9,053	2,324	758		17,275
Stewart-Warner	25,896	1,173			27,069
Stromberg-Carlson	8,132	5,007	168		13,307
Temple	14,416	1,108		1,108	17,432
Victor	15,752		12,942	6,542	35,236
Zenith	11,433	2,636		432	19,044
Blind Advertising	532				532
TOTAL	\$468,156	\$121,721	\$50,374	\$87,381	\$763,522

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jobbers and the retail men, that the radio must be made a part of our present day civilization as to home life. There is much in store for the people as to the radio. There are many faults that can be rectified and will be rectified, but it must start with the manufacturers combining with the broadcasters and the giving those who expect to make a profit in radio selling that protection every dealer has a right to demand of those he buys his products to sell from.

The Aftermath of Advertising

Returning again to the flood of advertising that was done in Cincinnati in 1929, there is being carried on by the dealers at the present time a cut-throat system of publicity that is distressing in that the dealers are fighting one another in price cutting. The Better Business Bureau of Cincinnati is keeping a close watch on all advertising that is done. They insist that the bargain advertisements shall carry the statement as to whether tubes are included in the prices quoted or not.

This has gone so far that the daily papers, co-operating with the Better Business Bureau, permit an inspection of all copy that is sent in as to radio advertising. Notwithstanding this, it must be said that there is some forms of price cutting that present unethical displaying and wording of advertisements to direct people into the radio stores.

The fact that the manufacturers are unloading the over-production of 1929 brings about a condition that is unnatural, and during this year of 1930 there must be a cleaning up. Unless the radio manufacturers read the handwriting on the pages of the daily newspapers that are guilty of unethical publicity, there will be no relief. Radios will be sold, but there will not be that profit which should go to the dealers, who are just as important to the radio as are the broadcasters, in fact more important.

WILLIAM GEPPERT.

"One Out of Four Comes Back"

From the very beginning of the time when department stores took up the piano as part of their regular merchandise, serious criticism has been directed at them. The feeling of resentment on the part of the exclusive piano and musical instrument dealer has never fully died down. It was claimed, in the early days, that the department store, by virtue of its organization policies, was constitutionally unable to handle the piano along lines that would strengthen the prestige of the piano rather than injure it. It was specifically charged that the traditional policy of marking down goods, not so much for the purpose of disposing of them, but to act as a bait to incite the purchase of other goods, did not augur well for the maintenance of a sane price policy.

¶ However, the bulk purchases of the department store represented a big cash income to the manufacturer, and the success through the years of certain department stores seems largely to have refuted this charge. There have been conspicuous examples to the contrary, and these stores, through gross mismanagement, have hurt themselves, and through the size of their transactions the legitimate piano dealer.

¶ The statement which heads this article is a specific condemnation of the piano division in the department store and comes as an official report from the department store executives themselves. The National Dry Goods Association recently made a survey on "returns," based on the sales of 1928, to trace if possible the reasons underlying this tremendous cause of waste. In a report of a special committee of the Store Managers Division on Customer Returns by Departments a careful analysis was made by percentages of "returns," which probably, although it is not so stated, includes repossession by legal action. ¶ In this list the piano had the honor, or rather dishonor, of showing the biggest percentage. The actual figures were 28.8 per cent. In other words more than one piano in four, in fact almost one of every three "sold," comes back to the department store. The report carefully states that these are not "average" figures, but "typical," or "normal" figures of reporting member stores with annual volumes of business ranging from \$750,000 to more than \$15,000,000. ¶ With but few intervening articles, the percentages for the balance of the music departments follow closely in order, as follows: Musical Instruments and Sheet Music, 15.3 per cent.; Radios, 23.1 per cent.; Phonographs and Records, 20.9 per cent. ¶ This reveals a sad state of affairs. It is clear evidence that pianos, radios

and other musical instruments are not being sold right in department stores. Pianos are not articles of merchandise that can be sold by clerks or order takers, as towels or salt shakers are sold. Credit considerations mean more and the suiting of the tone, appearance and price of the piano to the individual taste and purse of the customer is a delicate piece of salesmanship. And be it remembered, the piano is not "sold" until it is paid for. Pushing sales by bargain offerings does not work out in the case of the piano. The public is always ready to pay up to the hilt for value received, but the value must be first proved to it. ¶ It will be noted that these percentages are almost as bad as the figures printed two weeks ago in the MUSICAL COURIER recording the results of a campaign to sell pianos by the "on trial" method, where of 104 pianos so placed in the home, 70 "stuck" and 34 were repossessed. Figuring costs and overhead, the canny dealer soon sees the fallacy of any hope of profit making in such transactions. ¶ And these figures represent, according to dry goods executives, the "normal" trend of business in the piano division of the store. One wonders if there are included some of the notoriously unsuccessful stores. It is not so long ago in New York City, where one department store sold a few hundred so-called player pianos which through mechanical defects would not operate. The tremendous "licking" which that store took is part of trade history. ¶ It would seem as though there were a tremendous field for real piano men in the department stores. Certainly there seems to be a need for a radical change of selling and merchandising methods. This is one phase that the current reconstruction of the piano business will have to straighten out.

The Building Program

According to the best available estimates, the year 1930 will see a marked increase in the building of homes and apartments. Out of the seven to nine billions of dollars which will be spent in various building enterprises, one estimate has it that over \$385,000,000 will be spent for homes. Another estimate states that the total spent for residential buildings, including hotels, housing developments, social clubs, private houses, apartments, etc., will reach close to two and a half billions of dollars.

¶ The significance in these figures is not alone in their bulk, but the fact that they are far above last year's totals. Especially is this true in the case of the one and two family houses. ¶ This seems like an excellent opportunity for the piano trade. A new home very often means a chance for a new piano, especially where the new house is designed for but a single family. This assures room for the piano, thus overcoming one handicap which the recent growth of apartment house living has created. The live dealer will very carefully watch the home building operating in his community, and plan his sales campaign early enough to get in on at least equal terms with the electric refrigeration salesman, the automobile salesman, and the countless other competitors who are striving for a share of the instalment dollar.

Advice to Tuners

The following editorial, full of commonsense and sound reasoning, is reprinted from the Tuners Journal for its general value to the entire piano business: "The time has come when the tuner must make a complete analysis of his business. There are trends and shiftings which so vitally affect it that to ignore them is to invite disaster. The methods that established a successful business ten or fifteen years ago are in the main no longer effective. Conditions threaten, and they cannot be evaded. Never in the history of the tuning business has a complete knowledge of our market and its potentialities been more essential to our success. The need of accurately charting the tuning business must be recognized and heeded. This charting cannot be done without facts; facts cannot be developed without figures, and figures must be up to date to be of practical value. ¶ Now, what are the facts a tuner must have? He must know what is actually happening in his business. He must know where the demand for his services is falling off, and why. Where the demand is increasing, and why. What methods he can employ to retard the former and to increase the latter. He must understand that guesswork is simply random judgment. In other words, he must have precise knowl-

edge of his market. Until a comparatively recent day every piano owner had his instrument serviced at varying intervals. It is true that in some cases these intervals were of protracted length, but even so there was always the possibility of reducing the time between tunings if the tuner were sufficiently interested to show his customer the evil effects of neglect. ¶ Not every piano owner is now a tuning prospect. In all too many homes the piano is being completely disregarded so far as its use is concerned. Our market is therefore restricted more or less to musicians, music students and the musically inclined. In failing to cultivate the good will and influence of the musician, inside and outside the teaching profession, we have been guilty of the gravest neglect and indifference. We have certainly robbed ourselves of an invaluable ally when we have failed to exercise the patience necessary to convince the teacher of the value and need of frequent tuning service. We may have made perhaps some feeble attempts along this line, but because our half-hearted efforts were not immediately rewarded by success we concluded that the teacher was hopeless as an advocate of the proper upkeep of the piano. We have made the mistake of assuming that the teacher knows as well as we how vital to the progress of her pupils is the condition of their pianos. The fault has not been so much with the teachers as it has been with us.

¶ We have a friend who was an employed tuner for twenty-four years with one of the largest houses in the country. His work was confined exclusively to the shop; only rarely was he called to service a piano on the outside. Without any contacts with piano owners he had the courage recently to disregard this handicap and enter the independent field. His first week was spent in calling on piano teachers, and so successful has he been in enlisting their co-operation that his income has averaged ten dollars a week more than he received as an employed tuner. Sell yourself to the teacher, then sell her on the value to herself and her pupils of frequent tuning service. Do not attempt this by correspondence. It can be successfully done only by personal contact. Adopt the successful salesman's methods. If he does not get very far with the prospect on his first visit he makes another, and another, and he continues his calls until he or his competitor gets the sale. Suppose you had, let us say, fifteen teachers, and each teacher had a class of twenty pupils, and each pupil had his piano tuned twice a year. Something for the hustling tuner to think about, isn't it? ¶ The part about cultivating the music teacher is especially worthy of comment. This advice about the tuner cultivating the friendship of the music teacher is just another mark of the inevitable alliance of the music trades with the music teaching profession.

The Lester Small Upright

The Lester Piano Company has announced that due to an unprecedented demand for the new Lester small uprights, arrangements have had to be made to considerably increase the small upright department at the Lester factory. These pianos are three feet eight inches high; and the scale for these instruments was drawn by Paul M. Zeidler. The additional space and new equipment which is rapidly being added will triple the production on these pianos.

¶ George Miller, president of the company, is confident that a great future awaits these high quality small uprights, and the volume of business so far has certainly confirmed his views. ¶ The new uprights are selling mostly to small apartment owners where space is more or less limited. The cases are of mahogany with satinwood inlays and tapestry backs. Presenting as they do a decorative appearance from any angle, these pianos are fully "at home" in the modern household. Their low height permits the pianist to face the audience, another feature which seems to contribute to their ever-growing popularity.

STIEFF
PIANOS

America's Finest Instruments
Since 1842

CHAS. M. STIEFF, INC.
STIEFF HALL
BALTIMORE, MD.

Piano and Musical Instrument Section

Rambling Remarks

"Controversy equalizes fools and wise men in the same way,—and the fools know it."

—OLIVER WENDELL HOLMES.

Stimulating the Growth of Interest in Music—The Cleveland School System and the Wurlitzer Plan of Instruction—Building for the Future

The Rambler has been in receipt of many interesting contributions that apply to the piano problem. Among these there will be an effort on the part of the Rambler to give view points from different sections of this country. Probably the most interesting of the viewpoints is something that will interest dealers who are arriving at the belief that it is to the advantage of the piano and other musical instruments to teach the young in the public schools, to arouse interest in music through local efforts in the giving to the public, with the efforts of the younger element, what will increase a love for music.

Already has The Rambler commented upon editorials written by David Gibson, in the Daily Journal of Lorain, Ohio. Here is one that is intensely interesting in that it shows what is being done in Cleveland and also in Lorain, Ohio:

Music

An editorial in The Journal recently advocating the piano as being the best make-your-own music device and urging that more opportunity be given boys and girls to learn the instrument in school seems to have attracted wide attention.

In the junior high school of Cleveland there are now 1,100 piano pupils. The school board appropriates no money for this purpose but a fee of \$5 is charged for a course of 19 group lessons. The instructors are paid from a fund thus built up, but it shows a profit which is used in other departments of music.

In many of the high schools of Cleveland they have two full symphony orchestras—a junior and a senior, players being graduated out of the lower into the higher.

The instruction is by the principles of choirs or groups of instruments in the Cleveland Symphony orchestra; the group teaching and rehearsals are on Saturday mornings, so that no time is lost from regular course periods.

The orchestra at Glenville high has 90 members and is a particularly fine organization—plays anything in the way of classic or standard symphonic literature and plays it well.

The larger and more obscure instruments are purchased by the school board and students can take the smaller ones home, under bond, for individual practice.

It seems to me that this system should be extended. Even the smaller cities could have their own symphony orchestras for frequent concerts, building up a general public appreciation of really good music, beside building up a new field of pleasure for large groups of young men and women.

I have been astonished at the fine results obtained by young Eugene Adams with a semi-amateur organization here in Lorain.

But the concerts are too infrequent and a few musically inclined citizens, including Director Adams, must face a large deficit.

The Wurlitzer Teaching Plan

Mr. Gibson did not give in this editorial what one music house in Cleveland is doing in the way of music teaching, especially as to the piano. The Wurlitzer house in Cleveland has been carrying on a teaching campaign, and now has something like 400 pupils, running from children to adults. This, of course we can understand is publicity propaganda, but nevertheless is just as effectual in creating interest in music as that in the public schools.

We always must consider that there is a certain percentage of those who are taught who will continue accepting such instruction, while those who do not care to play the piano will drop out. Those, however, who decline to continue such lessons will have their minds attuned to the value of music, some slightly, others intensely, but with no inclination to learn music technically.

Whatever is done in this direction is an aid to the piano and will carry out the arguments that have been presented during the past years in this paper that music lovers are on the increase. Music teachers have been opposed to many of the efforts to teach music, but it has developed that music teachers are obtaining more pupils through such methods than they ever had before.

This will be disputed by pessimistic musicians who are always, like piano dealers, hunting for excuses for their own failures. Those musicians who argue that it hurts their business, for teaching music is a business just as

much as is that of making or selling pianos or other musical instruments. Yet the fact remains that those musicians who teach survive or fall according to their own ability to teach in the first place, and having the business ability to sell the teaching from which they make their living.

Also in Other Cities

All this is an indication that music is advancing along the lines that are better. This is not confined to Cleveland, Ohio, it is extending over the country. The methods employed by the Wurlitzer Company, if The Rambler's information is correct, gives to those who enter the classes, twelve lessons for \$1.85. The claim of the music house is that in the twelve lessons the pupils are enabled to discriminate as to whether or not they have qualifications within themselves that will enable them to learn to play the piano.

Musicians who are inclined to protest against such methods are those who are not employed to do the teaching in these methods to cultivate musical tendencies. Therefore, let the good work go on whether it be for publicity or through the schools that now are looking with interest upon the value of music in education work. Music certainly tends to cultivate concentration, and this carries with it the return given as to the music itself, but carries into other studies, for the concentration demanded by music is as much demanded in other studies in the schools.

An Interesting Letter About the Player Piano That Points the Way to a Revival of Interest in This Instrument—New Marketing Methods Needed

The Rambler is in receipt of a letter from an old friend, one well known in the music trade. While the letter is signed somewhat familiarly, it contains much that is of interest to the piano dealers in that the player piano is discussed. The letter is as follows:

Sound Beach, Conn., Feb. 11, 1930.

Dear Mr. Rambler:

I have managed to keep in touch with your Expressions and view points, but the business of earning a living of late has left no margin for commenting upon trade tendencies as they have developed in the past few years. But your question, "is the Player Dead," is worthy of some midnight oil.

Off hand I should say that the player is very dead if its marketing is continued along the lines that have prevailed during recent years.

Time was when the player was rightfully sold as a very wonderful medium for the interpretation of Music by those lacking the opportunity (or ability) to acquire the necessary technique for musical interpretation. But the commercialization of the player piano, followed by the vicious character of the rolls offered by the roll makers, destroyed all of that. The player piano came to be known as a noise maker, and the interest of the music lover was wholly alienated. And the sale of the Reproducing player was emphasized at the expense of the foot player, wholly disregarding the vital fact that the electrically motivated player only satisfied those who wished to be listeners; it failed to interest those music lovers who wished to enjoy the sense of personal participation which was made possible and necessary by the

foot player. If we go back to first principles and re-sell the player idea on the sound basis of MUSIC, which, after all is the only reason for making pianos, the player piano, most decidedly, is not dead. If we carry on as we have been doing for a number of years, the player piano is dead as a means of musical interpretation, but it will continue to be sold in reduced quantities to those whose ears are not sensitive; to those who misguidedly believe that rhythm and very cheap melody are all that enter into the making of music, and in sum, to the very least of those to whom the great musicians of all time have made their appeal. But that will not help the piano industry to build substantially for the future.

And apropos of Radio and its influence upon the piano industry, the basic truth is that this influence in so far as it contributed to reducing the volume of piano sales, was very largely a matter of lessened sales effort in the piano field. Customers asked for radio, and the dealer sold it. (Or to be more correct, the customer bought it). Pianos have always been sold rather against sales resistance than otherwise. A few people bought pianos; they were the musically elect or the people who because of social position regarded a piano as an integral part of a well equipped home. But mostly, pianos had to be sold. By and large, the piano dealer "lay off" his efforts to sell pianos. The radio sale came too easy. This I know to be a fact from contact with hundreds of dealers. Briefly, the piano dealer worked along the line of least resistance. A tremendous lessening of sales endeavor could only result in a lessening of sales volume. And the piano trade never did have too many real, honest-to-God piano salesmen. This is the picture as I have seen it in close contact during the past few years, and like Martin Luther, "Here I stand, and God help me, for I can not believe otherwise."

Best regards to you, Mr. Rambler, from,
"Yours merrily,"

TED.

New Sales Methods Needed

Our good friend from Connecticut, the state that for years has been afflicted with intimations from time to time that nutmegs grew in the little state on the Atlantic coast, some of them taken from the body of trees and then dubbed "wooden nutmegs," has gathered his information in this letter, through his contact with dealers. It is an interesting letter, one that contains much that is true, and while the piano dealers as a rule look upon the player piano as a thing of the past, there are quite a number of player pianos being sold at the present time. Not enough, however, to increase the production to a point where it means anything, but still it proves that the player piano, if handled correctly, is bound to increase in sales as the love for music increases through the efforts that are being made by the introduction of music in the home through instruction.

It would be interesting to have our good friend in Connecticut to suggest ways and means as to distribution, or, as he terms it, "marketing," which could be emulated from what he terms, "along the lines that have prevailed during recent years." Some brutal mistakes were made by manufacturers and makers of music rolls that weakened the player piano in the estimation of the public to that point where the radio had no trouble whatever in sweeping it aside. The radio is now going through some of the same fatal mistakes that the player piano had to contend with.

The player piano of good quality, one that was built correctly and enabled the layman to get good results through the music rolls, is not an impossible commercial proposition today in the estimation of The Rambler. When we look back to the furore the cabinet Pianola created in the music world and the successive blows that were dealt the player mechanism through its history, we can well understand that there was merit in the mechanical piano, so termed. It might be added that the word "mechanical" had more to do with destroying the value of the player piano than probably the

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STAINS AND FILLERS

BEHLEN, H., & BRO., 10-12 Christopher St., New York. Stains, Fillers, French Varnishes, Brushes, Shellacs, Cheese Cloths, Chamols, Wood Cement, Polishing Oils.

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Piano and Musical Instrument Section

high prices that were demanded, this through the waste that manufacturers allowed to permeate into the production costs of the instruments, and the waste the dealers built up in the efforts to sell the player piano far above its actual possible selling ability. One can discover these facts in a discussion with the manufacturers themselves, or from the dealers, of course, are led by the manufacturers.

The piano man generally is apt to lay the blame on the people for any lack of business that may come to him, when in truth the loss of business is to be charged to those who make and sell the instruments themselves.

E. R. Jacobson Suggests a Slogan for the Piano Business—An Inspirational Message That Is of Great Value

The Rambler's good friend, E. R. Jacobson, president of The Straube Piano Company of Hammond, Indiana, suggests a slogan that is worth while. There are few manufacturers who have presented a plea to the dealers, for many manufacturers believe that to create a demand for their pianos they must appeal to the public, in other words, go over the heads of the dealers.

"There Is Profit In Pianos" Good Slogan For New Year

Music Merchants, Analyzing Possibilities Find Best Chance to Make Money, in This Field

There is profit in pianos.

For the music merchant who is now taking a look forward to what is ahead in 1930 and who has made a thorough analysis of what is behind in the history of his own particular business, the sentence printed above may well be taken as a slogan for his present effort.

We suggest that it will pay every music merchant to keep under the glass on his desk or on the wall above it that very sentence:

There is profit in pianos.

Coming to the close of the year when radio has occupied the attention of a great many music merchants and often to the practical exclusion of attention on their part to pianos, it is well to analyze carefully the results obtained, particularly from the profit angle.

There is a tendency in this day of doing things in a big way to confuse volume with profit. This is what many music merchants are finding they have done in the immediate past.

It does not imply any disparagement of the radio business to inquire whether, after all, most music merchants are properly set-up to profit in this field. The question is merely presented because it is in the minds of so many merchants at the present day, merchants who find that the margin available in radio, the comparatively low price of the unit sale, and the inevitable service make profit a difficult thing unless the business is large enough to maintain the radio department as a separate entity.

In the piano business, however, the only things required for satisfactory profit are the personal conviction that there is a market for pianos, a good line of instruments, and the type of aggressive salesmanship, which has gone into the promotion of these other items.

On the first point, the fact that there is a market for pianos, there is ample evidence and the experience of those merchants who have continued to make a consistent effort. Naturally, it is not the same market which existed before the advent of radio. Player pianos are out so far as any volume is concerned. But there is a potential and frequently an active demand for grands and uprights in the styles and sizes which appeal to the modern taste and meet modern requirements.

People are still as much interested in the educational

and cultural development of their children as ever. In fact more attention to these cultural elements is now being focused by the courses in public schools. Radio itself is a stimulus to musical endeavor as well as a means of musical enjoyment. Every home where there are children is a potential prospect for a piano.

It is quite true that many of these potential prospects will never find their way inside the dealer's store until they have been reached by some influence which awakens their dormant interest. But no influence has been found yet which exceeds in the effectiveness as a well directed and well carried out personal canvass.

Name Value

Name value, of course, must be created by the manufacturer, but at the same time, while the dealers talk to the people, the manufacturers have not as a rule talked to the dealers. That there is profit in pianos has been made evident, and only those who work along the lines of enterprise and eschew the lines of least resistance, can find in the above some information that will enable them to accept what Mr. Jacobson says with benefit to themselves.

A Sales Message From the Perkins Glue Company That Typifies the Fine Business Attitude of That Organization and Its Well Founded Pride in Its Products

While we are on the subject of commercialism as regards the piano, The Rambler has read with much pleasure and instruction the little publication issued occasionally by the Perkins Glue Company, and called "The Stick." The attitude of the average man who sells things is not always what it should be. The Perkins Glue Company is one of the great industrialists that has connection with the piano business. It was the first to introduce successfully the vegetable glue that now is utilized in all piano manufacturing. It has held to an attitude of enjoyment in its work. It has been proud of its achievements as regards vegetable glue. It maintains a high standard and this in itself is represented in the following from the last issue of "The Stick":

Ravings of the Sales Manager

As we pass through the Yuletide season and come to the beginning of a new year we get some realization that there is more in business than just making money. We are not underrating the necessity of monetary profit, but there is some fun in doing a thing well and some satisfaction in dealing agreeably with fair-minded men with the desire to make the dealing profitable for them as well as for you. Then follows a friendly feeling of appreciation—a realization of what the other fellow has done for you, as well as what you have done for him.

You, our customers, made last year a good one for us, and we are very grateful. You have been as generous as possible with your patronage, loyalty and co-operation. We hope the year was a profitable one to you, and to your prosperity we contributed all we could. We made extremely low prices and furnished quality products at rather a low percentage of profit. That is to say we sacrificed profits for quantity just as most of you did, which can hardly be called good business for any of us. Yes, last year was a heart breaker as well as a record breaker, but we came through and had lots of fun.

So we are ready for 1930 and will strive to serve you better than ever. To do that we must know your needs. So tell us what you want in the way of vegetable glues and see how well we can satisfy you.

With the new year comes business prophecies usually

born of the optimism in the heart of the hopeful business man. What does it matter if attempts to foretell the future of business are very little more than expressions of a wish? The irresistible tide of things bears up men who believe, or hope, that the future will be better. All a pessimist accomplishes is to paralyze the power to act at all for better or for worse. So let us cast our lot with the business optimist, who may not always be correct, but who has life and the law of averages on his side.

In getting our stride for 1930 may we keep in mind the story of the man who was running after a taxicab and shouted to the driver, "How much to the station from here?"

"Fifty cents," replied the driver.

The man continued to run, and, having covered another stretch, inquired breathlessly of the driver, "How much now?"

"Seventy-five," retorted the driver. "Ye'er runnin' the wrong way."

A prosperous New Year.

A. B. MAINE.
Sales Manager.

Common Sense

There is nothing pessimistic in what Mr. Maine says. It may be in the eyes of some ravings of a sales manager, but it certainly creates good thoughts and eliminates those pessimistic ravings that so many indulge in, especially piano men.

Those who know Mr. Maine can well understand that the personality of the man is shown in what he says as to the business for 1930. Let every piano man read carefully, and then again read these words of wisdom, and carry on along the same lines. Let it stick in the mind as does Perkins Vegetable Glue stick in pianos.

An Outsider's View of the Piano Business and the Relationship Between Advertising and Name Value

Turning from these view points, the Rambler's attention has been called to a paragraph that appeared in the January 22nd issue of "Advertising and Selling," which is as follows:

One of the first industries in America to employ advertising was the piano industry, and it was one of the first to develop a competitive advertising problem, for in a list of early national advertisers there are five pianos named. Most, if not all, of these pianos are still made, and two of them at least deserve high respect. But today's leader of the industry is not to be found among them. Another piano entering the advertising field later, beginning with only a modest appropriation, pre-empted leadership. How? First by being a great piano, yes; but second, by making that greatness live and vibrate on the printed page. What music lover can forget the advertising of one piano? What music lover can remember any other?

The piano industry is a failing industry, and has been for some years. Yet the position of that one piano is such that its sales have risen while the sales of the industry as a whole have fallen. Ideas have made this advertiser's space worth so much to him that it has created not merely respect for his product, but reverence for it.

From the Outside

This excerpt was handed to the Rambler with the statement that one would be interested in seeing what some one outside of the piano industry thinks of conditions within the piano industry. The intelligent piano man can draw his own conclusions from what "Advertising and Selling" suggested. There is given within a few lines the whole gist of what is necessary to create name value through advertising, and that is tone quality must be back of all advertising by any piano manufacturer or dealer.

This is interesting in that it is the view point of one outside of the piano business. How many more are there in the business world that have this same point of view?

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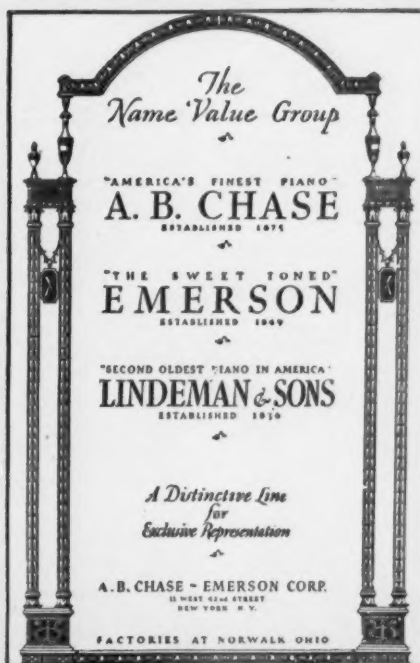
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MUSICAL COURIER

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The Lester Concert Ensemble

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The Lester is the official piano of the Ensemble.

